

Revised List of High Class

**ORIGINAL
FILMS**

— MADE BY —

Gaumont

Urban-Eclipse

Théophile Pathé

Carlo Rossi

Ambrosio

**AND OTHER FOREIGN AND
AMERICAN COMPANIES**

SEND FOR CATALOGUES

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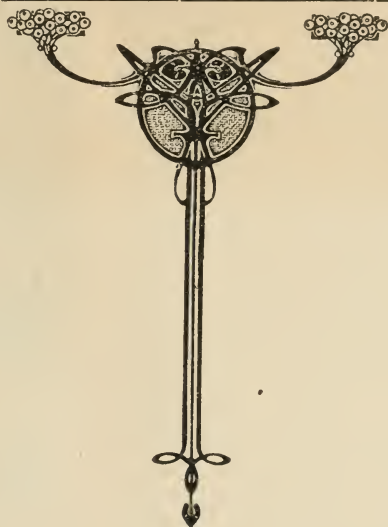
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Revised List of High-Class
Original Motion
Picture Films





PREFACE

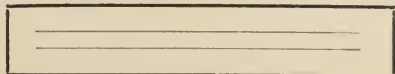
THE optical principle of the moving picture machine is practically the same as that of the magic lantern, the only difference being that the pictures appear on a flexible transparent film, passing the lenses in rapid succession, in place of a glass lantern slide at rest.

The films which carry the successive pictures consist of a long transparent celluloid tape, containing a series of photographs taken at the rate of 15 to 25 feet per second. A film 1,000 feet in length contains about 16,000 individual photographs, taken in 18 minutes. The movement of the object photographed has been recorded in such rapid succession that when the films are moved past the lenses in the projecting machine, at the rate at which they were taken, the change from one picture to another is made so rapidly that the eye cannot detect it, and it seems to present on the screen a single picture with all the movements of life.

Moving picture films represent the very highest branch of photographic art—that of bringing before the eye lifesize reproductions of life motion with all its accompanying effects of light, shade and expression.

This is a reproduction of film showing the exact width, the distance between the perforations, the size of the individual picture and the slow change in the position of the objects photographed.

All films are of standard gauge, followed by all manufacturers of films for the American market. The subjects are photographed on best celluloid film stock. All standard machines in use in this country accept these films.



FEATURE FILMS

WE desire to call attention to the fact that in the past three or four years the demand for feature films has been steadily increasing so that at present it is impossible to secure short lengths, excepting in occasional instances, unless the selection is made from very old subjects.

Manufacturers of films now seldom produce the short lengths and as we desire to place before our patrons only the current subjects it will be apparent why we do not list the shorter films. Additionally the feature films necessarily run longer than 50 to 100 feet and it is far more preferable to purchase one long film pertaining to one subject than a number of shorter films on as many different subjects. It was considered more desirable to have a greater number of subjects rather than fewer subjects of greater lengths, but the evolution of public taste forced the exhibitor to recognize the availability of longer subjects and the average length of films sold became gradually greater, until at the present time the most popular films on the market are such subjects as range from about 200 to 800 feet in length. The popularity of the long subjects has become most marked within recent months.

COLORED FILMS

The coloring of moving picture films is a line of work which cannot be satisfactorily performed in the United States. In view of the enormous amount of labor involved which calls for individual hand painting of every one of sixteen pictures to the foot or 16,000 separate pictures for each 1,000 feet of film very few American colorists will undertake the work at any price.

As film coloring has progressed much more rapidly in France than in any other country, all of our coloring is done for us by the best coloring establishment in Paris and we have found that we obtain better quality, cheaper prices and quicker deliveries, even in coloring American made films, than if the work were done elsewhere.

PRICES

Prices quoted are for the uncolored film, excepting where otherwise listed, and if film not so listed is to be colored there will be an extra charge. Such subjects as are carried in stock plain and colored are listed with the extra cost for coloring. Subjects that are furnished colored only are so quoted.

SHIPMENTS

Every film listed in this catalogue is in stock at the time of going to press. Owing to fluctuations of stock, it is advisable to give a second and third selection if rush delivery is to be made. When particularly desired and not in stock we will import any subject ordered when so requested, but this will mean a delay of from four to six weeks; import orders are not subject to cancellation.

When ordering be sure to state catalogue number, title and price so as to avoid error.

Gaumont Films



These films are produced by the "Société des Etablissements Gaumont," whose principal factories are located in Paris, France, and London, England, with subsidiary establishments at Berlin, Germany, Milan, Italy, Moscow, Russia, Barcelona, Spain, and other cities.

This company is one of the pioneers in the film manufacturing business.

Each film is guaranteed to be an original print from an original negative and absolutely new.

COMEDY.

G. D. 1628

THE AMATEUR RIDER.

Price, \$28.08

Approximate Length, 234 feet.



Two gentlemen dressed in riding costume are observed at the stables, discussing the qualities of various mounts. A third approaches and joins in the conversation, which becomes animated,

COMEDY.

the last comer evidently boasting of his prowess. A groom is called, and an order being given he enters the stables and is seen leading therefrom a fine thoroughbred, which the braggart tries to mount. It soon becomes evident that he is only booted and spurred for show. His first attempt to mount exhibits his inexperience; instead of lightly vaulting into the saddle he slips, loses his footing and with difficulty retains his balance. Again essaying to mount he succeeds after a fashion, losing his hat in the effort, to the great amusement of the bystanders. The groom hands him his hat and he goes off to pick up what adventures he can, gaining a little confidence as he gets more accustomed to his position. A lady is seen at a window, and the horseman, to make an impression upon her, causes his horse to curvette a little. Much to his credit he manages to keep his seat and raise his hat. His steed, becoming restive, goes off at a gallop into the midst of a party of fair equestrians, who laugh at the efforts of the amateur to keep on his horse by embracing him.

A street car passing startles the horse, who, taking the bit between his teeth, goes off at a gallop, not stopping until he lands his rider in the midst of a summer party at a wayside inn. They are incensed at his careless riding and commence to belabor him for spoiling their pleasure. His horse is returned to him and he goes



away leading him by the bridle. On his way he has to pass many friends of both sexes, who are well mounted and enjoying their ride. After a time he again essays a ride home, but is thrown by the horse, who is thoroughly tired of such a poor rider and gallops off to his stable, leaving the poor fellow battered and torn, to be led back by two sympathetic pedestrians. The riderless horse is caught by its groom, and some anxiety is shown as to the fate of the rider, who finally makes his appearance in very sorry plight and receives the commiseration of his friends. He evidently makes up his mind to take lessons before again venturing in public on horseback.

G. D. 1620.

WHOSE HAT IS IT?

Price, \$46.08.

Approximate Length, 384 feet.

The wind one morning started out on a frolic, and in the street scene before us he is evidently enjoying himself immensely. Hats go flying and are chased and captured, but one (the one causing all the trouble) flies upward into an open window of a lady's dressing room and lies unnoticed. A fiery French gentleman who seems to be thinking things unutterable comes down the street with coat tails flying, gripping his hat, which the wind seems bent upon stealing. He escapes the fury of the wind and dashes into the room of his wife, still out of humor with himself, but smiles wreathes his countenance at her loving reception.

Suddenly noticing the man's hat in the room, he picks it up and

COMEDY.

all his fury returns. Demanding an explanation from his wife, which she cannot give, he seeks to find a man in the room, and failing in this, looks out of the window, and seeing a man hatless looking up at the window his suspicions are fully aroused. He accuses his wife of having a visitor, which she indignantly denies. Thrusting her from him, he snatches a sword from the wall and sallies forth. The hatless individual, still looking up, is suddenly assailed by the husband, and flees from his wrath. A cyclist coming down the street is knocked off his wheel by the husband, whom he attacks fiercely. After his pummelling the husband catches sight of the hatless one, and again goes after him.

Several loafers are playing craps on the sidewalk, and are scattered by the husband, who falls over them. They give him rough usage, take off his coat, hat and vest, and run away. The husband, minus these garments, again goes on his quest for the cause of his wrath, who flies to a cafe. His pursuer in his haste knocks over the customers seated at tables outside. They begin to punish him unmercifully, and he is borne to the ground by overwhelming numbers. The man whom he has pursued, seeing that he is getting the worst of the bargain, returns and with a stout stick drives off the assailants, and is thanked for his help. Mutual explanations follow, and the pair go off arm in arm. The wife, being left in such a fashion, picks up the hat and examines it, and she calls the maid and asks her if she has a follower. The maid replying in the negative still adds to the mystery. The



battered husband now appears, offers profuse apologies, explains the circumstances, kisses his wife (who is glad peace is once more proclaimed), embraces his rescuer, and makes his wife do the same, to the great confusion of the pair.

The husband then goes off to make himself presentable, leaving his embarrassed wife and visitor to entertain each other. On his return he insists upon his new found friend staying to supper, and continually adds to the confusion of the guest to the end of the scene.

G. D. 1616.

HUNDRED DOLLAR BILL.

Price, \$96.00.

Approximate Length, 800 feet.

The scene is that of a lonely district—the hour is late and at an obtuse angle in the bend of the street are seen crouching two figures, the foremost of which is holding a large handkerchief. Coming down the street to this point are a fashionably dressed man and woman. As they draw close the men leap forward, the one grappling with the woman while the other engages and with the 'kerchief endeavors to strangle the man into subjection. At this moment a tramp comes wandering down the street from the opposite direction and, taking in the situation at a glance, he proceeds to the rescue and soon has the highwaymen in flight. He receives the

COMEDY.

expressions of thanks from the rescued and, as a more substantial evidence of appreciation, he is tendered a currency certificate. Thanking profusely, he turns to continue his way but stops to scrutinize the reward, which, to his amazement, proves to be a \$100.00 bill. Some very effective facial expressions are witnessed.

Passing on, he makes the restaurant his first stop, where he orders a good meal, finishing up with a bottle of wine and a cigar. Ascertaining the charges, he tenders his money with the air of



one accustomed to the handling of large funds. The waiter takes the bill, scrutinizes it a moment, and viewing the tramp with amazement hastens out to the management. The proprietor is soon at hand and he also looks askance upon the tramp and orders the waiter to call the police. Placing the bill in his pocket, he steps forward to interview the tramp; is treated to a cigar and stands there chatting with the man when the police arrive and unceremoniously take their man with his bill to the magistrate. This gentleman hears the evi-



dence, and as the law is no respecter of person he is obliged to discharge the defendant. With his bill in his pocket our hero passes down the street, makes several efforts to purchase, has a drink at a tavern, but none can change his money. Coming to the river he finds a man bathing, and as there is a good suit of clothes on the

COMEDY.

pier, he appropriates this, leaving his clothes instead. Donning this suit he returns to the restaurant and has another meal, and when he is about to pay for it he finds, to his consternation, that he has forgotten to take the money from his old coat. Searching all the pockets of the purloined clothes, he is unable to unearth a cent and, in disgust, he turns all the pockets inside out. The police are again called and our friend makes another trip to the station.

In the meantime our brother has concluded to terminate his bath, but when he goes to put on his clothes he finds the substitution much to his consternation. Searching the pockets he comes upon the \$100.00 bill and, donning some of the rags, he goes to the station to report the theft. As he is relating his loss the tramp is brought in and his clothes are immediately recognized. He offers his explanation to the captain and his release follows. The clothes are exchanged and the captain also changes the \$100.00 bill, all of which fills up the hat of our hero, who goes his way rejoicing. Very amusing and well rendered.

G. D. 1670.

IRRESISTIBLE PIANO.

Price, \$50.40.

Approximate Length, 420 feet.

A virtuoso moves into a new apartment, and placing his folios



upon the floor, directs the moving of the piano, and as soon as the stool is placed in position he commences to play, with the result



that the movers bring in the rest of his belongings to the time of his music. The tenants in the building are all affected by the

COMEDY.

music emanating from the rooms of the new neighbor, and we see how they carry on in their own apartments, and then find their way to the rooms of the artist, where they continue to dance until the man faints from the strain under which he has been laboring. He



is revived and begged to continue to play, which he does until all finally collapse from sheer exhaustion.

Very amusing to see how the pathos put into the efforts of the musician finds the responsive chord in the souls of all coming within the sound of his instrument and are irresistibly drawn to his apartments.

G. D. 1627. MOTHER-IN-LAW AT WHITE CITY. Price, \$68.04.

Approximate Length, 567 feet.

Seated at the dinner table are mother-in-law, husband and wife. The latter conclude to visit White City, and leave the table to get ready. Left to herself, mother-in-law concludes to join the two, and ordering her wraps she is prepared when her children return to bid her farewell. Owing to her physical stature they argue the inadvisability of her making the trip, whereupon she goes into a



rage and commences to break up the dishes. To keep peace in the family she is invited to accompany them, and all are soon under way.

Arriving at the White City she insists upon going up in a bal-

COMEDY.

loon, and suffers as a consequence. The Ferris wheel next claims her attention, and in the seat she goes. As it revolves she becomes dizzy, then sick, and falls out. Recovering from this she goes up the escalator, and gets a rough handling. Then she shoots the chutes, bumps the bumps, and rides the coaster, from which she is taken out in hysterics. The photograph gallery next excites her curiosity, and she has her photo taken in what she thinks an an-



gelic pose. When she sees the result she goes mad with rage. She next tries the mechanical swing, and falls on the neck of her son-in-law, and is lifted out with difficulty. She enters a wrestling match and comes out a victor, although badly used up. She is taken home in a carriage. After her bruises are bandaged mother-in-law is a sorrowful sight and declines with thanks the proffered invitation to accompany the young folks.

G. D. 1598

AN ICY DAY.

Price, \$32.04

Approximate Length, 267 feet.

An amusing film, depicting very vividly the sad plight of a number of patrons of public thoroughfares. The first victim is the mail carrier, who falls just a moment after he delivers a letter to the maid, upon whom he sought to make a favorable impression. Jumping to the former's assistance, both are precipitated to the walk. The carrier continues his route by using the side of the house as a guide. Another gentleman coming from the same house is cautioned, and in a dignified manner proceeds, only to be humiliated by a sudden fall. He, also, uses the house for a support to continue his way, unmindful of his dignity. Coming to an obtuse angle in the street this gentleman collides with a uniformed messenger, who has pyramids of millinery boxes strapped to his back. A few angry words follow the sprawl on the street, and the unfortunates are raining blows upon each other. An officer takes both into custody, and the three proceed only a few feet when they fall and the officer breaks his leg. Both men are about to take advantage of the opportunity to elude the law when the pitiful plea of the officer touches a tender chord and they return to his aid. Taking the man between them they proceed down the street, and make a ludicrous sight as they fall so frequently. Farther down the street they meet two men trying to pull a cart loaded with furniture. The disabled officer is mounted on top of the load, and now the four men try to move down the street. A number of amusing incidents are witnessed as others try to pass on down the streets. Finally we see our dignified friend returning to his home, but he has reversed the order and is walking on his hands, with his feet up. In this manner he uses his foot to touch the bell, and when the door opens he enters the house in the ordinary manner.

COMEDY.

G. D. 3147.

A SHILLING SHORT OF HIS

Price, \$49.20.

WAGES.

Approximate Length, 410 feet.

A very exciting subject, illustrating the adventures of a hen-pecked husband in attempting to escape the wrath of his spouse because he endeavors to appropriate one shilling of his wages.

Having received his pay envelope, the man is seen to abstract a coin and put it in his pocket; the other he carries in his hand until he turns the corner, where he meets his wife, to whom he delivers the balance. Counting it over carefully, she misses the shilling and throws the rest on the ground in anger. The man gathers this up quickly and is off down the street. His wife in his wake is wildly gesticulating, and manages to keep up with him. Turning a corner, the woman loses sight of the man for a moment, and unfortunately gets her hands on another man, who gets a good boxing.

After a number of ludicrous experiences the man eludes the woman by getting into a shipping box in an alley. Two men coming out of the establishment at this time nail down the lid of the box without having noticed its contents. They carry the box around to a wagon on the street and load it on the top of an already high load. Down the street a ways the box drops off, is reloaded and, after some rough driving, the apparent destination is reached, and turning it over edgewise a number of times it is finally landed at the side of a building, where tackle is applied, and in this manner it is hoisted, but when near the top it drops and the box smashes to pieces. Out of the debris they pick up our hero, more dead than alive. Wishing to do him a kind act they carry him to his home, and their knock is answered by the madam, who, as a reward, gives both a beating and throws the husband over her knee for the deserved thrashing.

G. D. 1619

THE LEGLESS RUNNER.

Price, \$42.00

Approximate Length, 350 feet.

An unfortunate is mounted in a low truck, and with short staves as propellers he makes his way along the streets. He is seen proceeding to a saloon, where a bottle of wine is bought on his order. He finishes the bottle, but is unable to pay for his indulgence, so the irate bartender wheels him about and starts him down a steep incline, knocking down a number of people in his way.



He has acquired such a momentum that he is able to climb any height, and the effect of the liquor, with the excitement due to the occasion, gives the man a weird appearance as he dashes along in his improvised vehicle, leaving a lot of wreckage in his wake. An

COMEDY.

officer tries to stop him, but is bowled over. The alarm is given at the barracks and a squad of infantry proceeds to capture the



miscreant. The soldiers resort to a ruse, but this results disastrously to them.

In the end, however, they capture their man and he is taken into custody.

Very amusing and bound to create much merriment.

G. D. 1665.

ROLLING BED.

Price, \$40.80.

Approximate Length, 340 feet.

Very amusing and very realistic. An impecunious chap is unable to pay his rent, whereupon he is ejected, but all his furniture is retained and he is allowed to remove only his rolling bed. Pulling this a few blocks, he is exhausted and lies down on the bed to rest. He is soon the center of attraction, and the crowd continues to gather, when the police order him away, and as he refuses to move he is started off by the officers, who guide him for a time, but are



forcibly deterred by indignant citizens from further interference. The impecunious man and his bed, which gains momentum as it runs down the inclines, cause much excitement en route, and finally

COMEDY.

arrive at the business center, where it comes to a stop alongside the walk. Our friend has purloined a fur coat and an auto horn



on his tour, and now presents a modern chauffeur. A success all through, and bound to create merriment.

G. D. 502X

THE ORANGE PEEL.

Price, \$31.20

Approximate Length, 260 feet.

The title of this film is very effectively made with pieces of orange peel, scattered about a board, seemingly drawn by magnetic attraction one towards another, until the title, "ORANGE PEEL," appears on the screen. Then a boy is seen buying an orange, which he commences to peel, dropping each piece of peel on the pavement in malicious glee, not troubling himself about the consequences of his sport. An old gentleman approaches, slips on a peel and, in falling, brings down the nicely arranged shelves of a fruit store, scattering the fruit in all directions on the sidewalk. A chimney sweep with brushes and bag of soot comes whistling along, puts his foot on a piece of peel and falls. A gentleman with white vest, frock coat and silk hat is immediately behind the sweep, and receives the brush full on his chest, blackening with soot the immaculate vest and tie. A quarrel ensues, the sweeper apologizes, points to the peel and is forgiven. The old gent comes on the scene; on seeing the plight of the other two he explains that he also fell on a piece. They agree to go on the trail and punish the culprit. A milliner's assistant with box pauses to tie her shoe lace, when a passing soldier slips on a peel and, in falling, smashes the box with the trimmed hat to the consternation of the girl. They also join in the hunt for the boy. A market woman with a box of eggs is seen busily engaged in vending same. The boy passes, drops piece of peel and vanishes; a gentleman walking leisurely along slips, on peel and—well the box of eggs is unsaleable. Nurse girls are seen with their charges in bassinets; the boy and peel appear on the scene. And old woman with basket of oranges is coming up steps of an area way, followed by dustman, who, on reaching top, slips on peel, drops his barrel of ashes on to a baby in a bassinet to the horror of the nursemaid, who rushes off with her charge. The boy comes before a gent who is eating an orange, drops a piece of peel at his feet, is called back and lectured on his carelessness. The victims of the boy following the trail of the pieces of peel left around, seeing here the man calmly enjoying his orange, and believing him to be the culprit, set upon him, carry him to a horse trough and dip him therein, to the delight of the boy, who wanders off until he comes to the place where the old orange vendor left her basket of oranges on the seat, helps himself thereto and enjoys with great gusto a feast of oranges.

COMEDY.**G. D. 1667.****A GOOD HUSBAND.****Price, \$41.28.****Approximate Length, 344 feet.**

Emerging from an apartment building is a fashionably attired young woman, and immediately following her is the husband. They have scarcely proceeded two feet 'ere the lady is aware that her shoe is becoming unlaced. The obliging husband immediately steps forward, and placing his silk hat on the walk as a pedestal for the foot, he kneels down on the walk and proceeds to adjust the lace. Receiving the gracious thanks, he bows politely, brushes his hat and his trousers, and then follows on behind. They visit a millinery store, dry goods house, florist's and various other concerns, and in each the purchase is appended to the dutiful husband, who trudges on behind, scarcely able to walk. At length they endeavor to get into a street car, but the conductor refuses the husband entrance into the already crowded car. Passing on down the street, they cross through a park, and as they leave at the other end meet with a friend, who engages in conversation with the wife, scarcely more than extending a courtesy to the husband. After a few minutes' conversation the man and lady pass on down the street, the husband, unable to keep up with them, being left behind. As they draw near a corner they hail a passing cab, which the wife and friend enter, to the extreme chagrin of the husband, who is in time to be rudely shaken off by the friend. The husband rushes after the carriage, and in his effort to make haste he falls all over himself and the parcels, losing a number of them. Finally he reaches home, and at the entrance he meets his wife and his friend chatting interestedly. He endeavors to express himself, but is ignored, and now his passion fairly boils, and picking up a number of bundles he brings them down onto the head of his friend. This gentleman finally finds things too warm for him and he hastens down the street while the wife enters the building. The husband remains outdoors to give vent to his anger, at the same time demolishing the purchases made on the afternoon shopping tour. A very amusing subject and well calculated to produce wholesome amusement.

G. D. 622.**A TIGHT FIX.****Price, \$53.28.****Approximate Length, 444 feet.**

A good subject, depicting the predicament of a boy soldier. Good photographic detail, and quite amusing. The battle ground is a vacant field, and the opposing armies are two companies of boys armed with wood sabres. The captain on the one side has as a helmet a utensil once having done duty as an oatmeal boiler and, although bearing marks of faithful service, still retaining the handle, which gives the youthful warrior an ominous appearance. During the battle the helmet is forced down over the ears of the wearer, and when the battle is interrupted by an officer the youthful hero,

COMEDY.

nothing daunting, takes up the battle with the representative of the law. Finally subdued, the helmet is found to have acquired a permanent location, and no efforts will so much as budge it. The lad is led to his home, and after the excitement there subsides mother and son move on down the street in quest of aid. A merchant is consulted, and after vain effort, in which his immaculate white vest is much soiled by the soot of the improvised helmet, he angrily protests against the infringement upon his time. Passing on down the street a boiler shop is visited, and the men are about to proceed to remove the honorary decorations of the lad by means of chisel and hammer when the mother frantically interferes. The boy now becomes excited, and rushing into the first door he reaches seeking assistance he upsets a tonsorial artist with his chair and patron, is evicted, and after colliding with a portly gentleman, who becomes enraged at the brutality of the attack made upon him, all are bundled off to the station. One of the officers now proceeds to direct efforts to free the captive and succeeds, whereupon the portly gentleman attempts to administer a flogging, and mother and police soon take a hand in the melee. This subsiding, mother and son depart for home. Especially interesting for the boys.

G. D. 1634.

NURSE'S TRAVELS.

Price, \$41.64.

Approximate Length, 347 feet.



This is a film of good photographic quality, with very good cloud effects throughout. It is interesting and amusing to follow the story as pictorially presented, the beautiful scenery and panoramas, however, are of no interest to the distinguished traveler, the nurse, who is all anxiety lest her frail and uncomfortable craft lose its buoyancy and she be doomed to a watery grave. As if by a miracle she is saved from this fate, only to encounter what appears to be a worse fate. Luckily, however, her life is spared, and in the end the reminiscences of her experiences, in the light of the final outcome, are quite agreeable.

The story is that of a well-to-do merchant employing a nurse to care for his four-year-old daughter. While taking the little one for a constitutional one day the little toy balloon becomes loosened from its moorings at the foot of the perambulator and rises to a point under the branches of overhanging shade trees. Placing the child on the green sward, she uses the vehicle to enable her to reach the balloon, when unfortunately her weight causes the vehicle to move forward down an incline, with the nurse seated therein. Soon it reaches the road, and gaining momentum it fairly snorts along its course, plunging both vehicle and occupant into a river, the swift-flowing current of which carries her on, past most beautiful scenery. Her frantic screams and wild manoeuvres fail to attract the attention of passing craft, and she is apparently

COMEDY.

doomed. After being carried out into the ocean she is washed ashore on an island inhabited by cannibals, where she is soon observed, and with wild gesticulations she is brought before the chief. Fear is depicted in every facial expression as the natives dance about her in gleeful anticipation of their feast on this delicate morsel. The chief, sitting in judgment, determines to appropriate both nurse and vehicle, and in the final scene we see the chief engineering the perambulator, loaded with his own offspring, and the maid at his side, with numbers of the natives doing homage to their royal mistress.

G. D. 1642

GOOD WINE.

Price, \$29.64

Approximate Length, 247 feet.



Very vividly depicts the effects of an over indulgence in this luscious liquid. Through a window we can see a number of men shaking dice, and after each game all have a glass of wine. A newcomer finds his way into the place and joins the game. He appears to be a loser and all have their drinks regularly. After a time all are seen to depart, but the loser forgets to pay, and as he reaches the street he is overtaken by the proprietor, and as the man cannot pay he receives a severe chastisement and passes on down the street, a strong testimonial to the effect of a "good" wine.

This will prove of good entertaining quality and has excellent photographic detail.

G. D. 617.

FATHER BUYS A HAND ROLLER.

Price, \$70.08.

Approximate Length, 584 feet.

This is a very amusing subject, showing an elderly gentleman making purchase of a hand roller, without having calculated upon its delivery to his home. He secures the aid of two weary wanderers, supplies them with the proper instructions, and leaves the roller to their care.

Passing along a busy thoroughfare, the old gentleman beholds a hand roller on sale, and as he has been in want of such a contrivance it requires little effort on the part of the salesman to close the transaction. But now, how is it to be brought to its field of usefulness? The purchaser is in a quandary. Coming down the street are two of nature's less favored sons, and these our friend accosts and soon induces to agree to deliver the roller to his premises. Giving the necessary directions as to the place of delivery, he turns over to them his purchase and departs. The unwieldy appliance causes some considerable annoyance, and their strength and patience is soon worn out, so that the first opportunity

COMEDY.

to indulge in liquid refreshment is immediately taken advantage of, but while thus acquiring a new supply of vigor a cyclist is unfortunate enough to collide with the roller and totally demolish his bicycle. This soon draws a crowd, and after the excitement subsides we see our new friends trudging along the street with their hand roller in tow.

Many somewhat similar experiences are encountered along the route, all of which are ludicrous in the extreme to the observers, but which for the time being cause moments of deepest anxiety to our friends. In due time the destination is reached, and the spirits of our friends are high at the thought of the reward that awaits them at the conclusion of their wearisome and difficult task. However, they are doomed to disappointment, as the gateway through which they are obliged to pass with the roller is too narrow, and as the weight of the roller prohibits their lifting it over the entrance they see no other way than to force one of the brick pillars. They pull the roller to the entrance, but the force of the impact totally demolishes the pillar and a portion of the fence. Undismayed they tow their burden through the grounds, but before they can realize it they have collided with the pedestal and cast of a sculptor, which is destroyed. The sculptor, after a moment of absence, returns and views with dismay the wreck before him, seeks the owner, and together they go in pursuit of the guilty culprits. They are soon joined by an irate horticulturist, upon whose domain they have been trespassing with a vengeance. The final scene is a climax to the trying experiences of our friends, who, trying to pass over the structure fording a mire on the premises, are precipitated with the ill-fated hand roller into the depths of the mire, from which they with difficulty extricate themselves. They now seek their would-be benefactor empty-handed. This individual coming upon them about the same time, is without ceremony thrown into the mire, and our friends now make their escape. All hands lend aid to rescue the old man and the roller as well. The roller, however, is now again for sale at the home of its recent purchaser.

The photographic qualities of the film are good, and the subject depicted is undoubtedly humorous.

G. D. 1693

A RED HOT DAY.

Price, \$56.04

Approximate Length, 467 feet.



This is a film depicting very vividly the unadulterated bliss of a sweltering hot day in a large city. Pedestrians are seen on all thoroughfares with scarcely enough vigor to retain themselves intact and with absolutely no ambition to follow their regular vocations. So oppressive are the conditions that in one instance a poor mortal, blessed with an over abundance of avoirdupois, is completely liquified, leaving the garments on the sidewalk in front of a refreshment parlor. The other patrons are horrified, but the quick wit of the waiter comes to the fore, and he immediately produces a large tub, with a sponge dips up the water from the walk, throws into the tub the garments and then brings into play an electric fan

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and with all others aiding to create cool air with various appliances. The desired result is accomplished, as, behold! to our astonishment, the reincarnation of the unfortunate mortal is brought



about and all continue on their way. Farther on we come to a number of tenement houses, where the squalid conditions make the suffering more intense. Men and women fall in a faint, overcome



by the torrid rays of the sun, when a shower of rain comes to their relief, and in blissful glee all dance about, delighted to be deluged. This is a very amusing subject.

G. D. 1586.

CUP AND BALL.

Price, \$44.04.

Approximate Length, 367 feet.

This is a most amusing subject and well rendered. The opening scene is that of a man and child on a seat on the back end of a lawn. The man seems to be resting and has removed his hat, when the lad approaches with a cup and ball. The operation of this toy causes the man to be struck on the head with the ball, whereupon the lad scampers off. It appears the mentality of the man is affected, and he goes down the road suffering under the hallucination that everything loose coming into his hands is a ball. He goes along the street scraping his shoulder on the buildings, devoid of reason, and as he approaches a sympathetic citizen he wishes to demonstrate the operation of cup and ball, so takes the gentleman's silk hat and with his cane knocks it into the air.

A peddler passing along is to be treated likewise and punishes the afflicted as well as the sympathizer. Meeting a baker on a

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corner he appropriates a large round loaf of bread for his amusement—likewise the muff of a lady witnessing the former procedure, and receives a good trouncing in return. A can of paint is treated likewise, and he gets a paint bath out of it. Later he gets a milk bath for upsetting a can in his insane manoeuvres. The next scene is the comfortable home of the man, with the wife all anxiety lest something has happened to detain her husband. When he finally turns up he is a pitiful sight, and is upbraided when he begins to demonstrate to her the game of cup and ball. He breaks several glasses, a decanter of wine, lamp shade, and numerous other articles.

The next scene shows the subject all bandaged up in bed when the doctor calls, and he demonstrates with every available article in the chamber the game that has robbed him of his reason. Later we see him in his drawing room all bandaged, when the doctor again calls and brings with him the lamentable cup and ball, much to the delight of the patient. Supplied with this, he no longer wrecks the furnishings of his home. The final scene shows the portrait of the man using the appliance, and concludes with a view of himself and his faithful wife caressing and humoring him in his sad plight.

G. D. 1657.

**THE LOST BASS DRUM, OR,
WHERE IS THAT LOOIE?
Approximate Length, 534 feet.**

Price, \$64.08.



The regimental band is ready for an engagement, but when roll is called the Bass Drum is missing. Dispatching a messenger, Looie is requested to report at once. Looie is found to be enjoying a breakfast, but is soon donning his coat and helmet. His wife assists him to the drum and he is under way to the appointed station.

The band, unable to wait, proceeds on its way, and as it is a warm day they stop at a beer garden, where one is stationed as a guard to watch for Looie. This individual, arriving at the appointed place too late, endeavors to catch up, but as his drum is quite heavy, he is soon exhausted and he stops at a drug store to get a refreshing drink. Not being waited upon at once, he impatiently beats his drum, and for the noise is reprimanded, whereupon an altercation ensues, and first throwing his drum on the sidewalk, where it rolls down an incline, Looie is ordered away from the place. Boiling over with indignation at the treatment received, he hastens to regain his drum, which is rolling down hill at a great speed and causing much havoc by knocking people over on the way.

The band, in the meantime, had indulged in too much liquor, and, growing hilarious, all are thrown out of the garden and now wander down the street in a pitiful plight. Our friend Looie has a number of altercations in his pursuit of his drum, but finally

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comes into its possession again and about the same time comes upon the other members of the band. He joins them, but their unbalanced faculties render them devoid of maintaining order in



the line of march, and Looie is obliged to assume the color standard as well as his drum, and the return trip is commenced.

Humorous end well developed.

G. D. 1599

SIGN OF THE TIMES.

Price, \$68.04

Approximate Length, 567 feet.

The opening scene is that of an open air refreshment parlor. A number of patrons are seen at the tables when the subject of the film is seen gathering cigar stumps from the ground. As he receives a rebuke from one of the patrons whom he has disturbed, a man with a high sign advertising moving picture films comes along; they recognize each other and he is invited to come along and secure a similar occupation. This he readily agrees to and both hurry on and report to the office of the advertising department of the film concern. The engagement is made and our friends start down the road; reaching the corner they separate, and soon after we see our hero in the wake of a well attired gentleman whom he expects to throw away a cigar he is smoking. He is not disappointed in his expectation, but as the cigar is dropped and our friend dives after it the top of his sign crashes down over the head of the other man who, for the moment, is dazed.

The two now are running down the street, one in pursuit of the other. A number of accidents along the line causes the already growing crowd to assume large proportions, when the hero falls and, with the top of his sign, catches on the back of an automobile just starting out. Our friend is trailed over the streets with the crowd in hot pursuit. When the auto stops, the man is rescued from his precarious position.

Owing to a series of turns the crowd loses the trail and, passing a dark street, he comes upon two men trying to scale a wall. He is pressed into service and, using his back and the frame of the sign as a ladder, the purpose of the pair is accomplished. Going on down the street he comes upon the crowd still seeking him, and as they are about to place their hands on him he passes between the framework of a building undergoing alterations, the sign is caught up by a pulley, and the man is drawn to the roof out of reach of his pursuers. He climbs around the roofs and finally creeps down a skylight, and by this means enters a flat, where he comes upon the two men he assisted in scaling the wall, and who are now engaged in plundering the flat. They seize the man and throw him down the shaft, and he lands at the bottom without serious harm. An officer hurries to his aid and, relating his experience, he is soon assisting two officers to scale the wall. They go to the flat, capture

COMEDY.

their men and bring them down, where the man with the derelict sign joins them and together they proceed at the head of an ever-increasing mob to the station. Thrilling as well as amusing experiences are illustrated with remarkable detail.

G. D. 506X.

UNLUCKY INTERFERENCE.

Price, \$15.24.

Approximate Length, 127 feet.

A subject well rendered and of amusing nature. Several boys annoy a coal dealer who, in his efforts to catch the miscreants, collides with a lady in white and besmirches her immaculate garments. After much further annoyance, one of the boys is finally caught and a chastisement administered, when a number of students in duck suits happen along and one of them goes to the rescue of the boy. He is unable to successfully handle the proposition and all take a hand, when the man mounts his coal cart and empties the contents of a basket of coal dust upon his antagonists. He now concludes to move along, and leaves the unlucky interferers in a woeful plight, sadder, but wiser.

G. D. 1655.

RAISING THE WIND.

Price, \$44.04.

Approximate Length, 367 feet.



An automatic cleaning appliance is seen at work and investigated by a number of inquisitive fellows. Under cover of darkness they purloin a vacuum cleaner and they are soon seen at a street corner with the apparatus in full operation, annoying passersby by the current of air created. An officer passing loses his helmet, which is drawn into the vacuum chamber. Going down the street they cause the monster to consume various property.

Coming to a lodging house a room is engaged by one of the men, and going to the window his associates pass the mouth of the tube into the room and various bric-a-brac and furniture is caused to find its way into the receiving chamber, but owing to the force and weight of various plunder the side of the vacuum chamber is burst out and the appurtenances scattered over the street. The landlord, becoming aware of the plot against him, summons the police, and the first to respond is the unfortunate officer who lost his helmet, which he now finds on the street. The members of the party are scattered and their equipment confiscated.

Very amusing and good detail throughout.

COMEDY.

G. D. 3141.

GETTING HIS CHANGE.

Price, \$38.40.

Approximate Length, 320 feet.

The scene is that of an ordinary barber shop. The barber has trimmed up a patron and is tendered a \$5.00 bill for payment. Unable to make change he goes out and leaves his place in charge of the patron. Another patron comes in and, taking his seat in the chair, gives instructions as to what he desires, not knowing that the man in the place is not the barber. Taking the opportunity to play a practical joke, this person immediately proceeds to comply with instructions. He applies a towel, almost strangling the man in so doing, lathers his face, filling his mouth and nostrils in so doing. As he whets the razor in frantic manner the patrons, subsequently arrived, depart in haste and the one in the chair also makes a hasty exit. After a good laugh he assumes sobriety and when the barber returns he accepts his change, but instead of departing he slips into a bath cabinet and closes the door.

The other patrons soon return with an officer and attack the barber, whom they believe to be demented. Recognizing that the one they are belaboring is not the guilty man, they seek and find him and adjust the cabinet so that his head protrudes. Bribing the officer, who makes his departure, they proceed to have some fun with the joker. His face is lathered, one half his mustache is removed and he is otherwise tormented to their hearts' delight. The barber himself is unable to take part, as he has been so unmercifully belabored before the mistake was noticed that he is scarcely able to sit up and take notice.

G. D. 1673.

WHO HAS STOLEN MY BICYCLE?

Price, \$30.84.

Approximate Length, 257 feet.



A bicycle is placed against a curbstone and the cyclist enters the building, and during the short absence another appropriates the inanimate steed. In a very excited condition the cyclist races down the street, and in his endeavor to regain his property he overthrows every cyclist he encounters, examines the wheel and passes on, receiving in many instances a well deserved rebuke and handcuff. Later he meets a man riding a wheel and carrying a placard with information that the wheel is for sale. Under the pretense of being a prospective purchaser he examines the wheel and, recognizing it, mounts it for apparent trial, and then hurriedly rides away. An amusing subject and of good detail.

COMEDY.

G. D. 1656.

WIG MADE TO ORDER.

Price, \$42.48.

Approximate Length, 354 feet.

The servant in a household meets with considerable criticism and indignantly leaves the service. The head of the house betakes himself to the depot and engages an emigrant. This person is a male with long hair, and after the engagement is effected the em-



ployer imposes the condition that the hair must be cut; the long locks he intends to have made into a wig for himself. All works well, and the entire family is elated at the turn of events, when



it develops that the wig is inhabited by a very busy tribe. In disgust the wig and servant are ejected. Very amusing. Good detail in every feature.

G. D. 155.

ADVENTURES OF A BATH CHAIR.

Price, \$67.20.

Approximate Length, 560 feet.

An invalid is pushed about in a bath chair by his devoted wife. While out with her on a certain occasion she leaves him temporarily and, annoyed by the din of noise, he retaliates in an unwelcome manner. The patient is obliged to flee, and, with his faithful wife, they start off in all haste and have many very thrilling experiences in their efforts to escape. The carriage and patient finally get ditched in a pond, and after being rescued the wife withdraws the plank crossing the creek and they are safe. Very amusing.

COMEDY.

G. D. 1678.

ONIONS MAKE PEOPLE WEEP.

Price, \$65.28.

Approximate Length, 544 feet.

An illustration of how a dutiful husband looks after the marketing for wifey and causes consternation to an indulging and sympathetic public. The man goes to market and purchases a rabbit and a supply of onions. Carrying the latter in his arm, the proximity to his eyes draws tears, and we see him weeping before he has gone very far. Thinking he has met with dire misfortune, various people accost him and offer their sympathy and services. Through the aid of a policeman, who is also affected, the crowd is dispersed and the man finally reaches home, where an anxious wife, is worrying lest her husband has been foully dealt with. Placing his purchases on the table, he explains the cause of his delay and soon notices that the members of his family are also weeping; even the rabbit is affected and the daughter tenderly dries its tears. As the onions are close to the rabbit it dawns upon the man that they are the cause of the tribulations, whereupon they are immediately disposed of.

G. D. 1658.

TURNING THE TABLES.

Price, \$41.64.

Approximate Length, 347 feet.



An officer surprises two trespassers and takes them captive, keeping them at arm's length from him, when one of the prisoners passes a pole up the officer's sleeves and out down the other. To his own consternation, the representative of the law finds himself a prisoner. He is relieved of his sword, and after considerable ridicule is left to his fate. Very amusing are the antics of the captive, and when he is found by a squad of fellow officers he is greatly humiliated and as a prisoner is taken to officers' quarters.

G. D. 1615.

THE SUBSTITUTE DRUG CLERK.

Price, \$74.40.

Approximate Length, 620 feet.

Interior of drug store, with proprietor giving instructions to assistant, after which he leaves the store in the latter's care. No sooner is he out of sight than the clerk calls in the man who is cleaning the store windows and asks him to take charge while he goes out for awhile to a buffet close by, where he is seen deeply interested in a game of cards. The substitute, looking round, perceives the white coat of the proprietor, which he puts on. A lady now is seen with a sudden attack of faintness on the sidewalk; she manages to stagger to the drug store and sink into a chair, explain-

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ing her feelings to the clerk, who mixes a potion, which she takes and leaves the store.

A carriage is now rapidly driven to the store, and a gentleman alighting goes into the store and complains he has asthma. The clerk listens attentively, then gets a box of pills, which he hands to the customer, pocketing the fee. The gentleman takes one and goes out. Finding the cabman coughing, he hands him one of the pills, which is taken. They then drive off. The cab is now seen coming down the street with the cabman swaying as if drunk, driving the horses first to one side of the road, then the other; ultimately bringing the cab to a stand he falls off the box. A crowd, with police, gathers and, seeing the condition of both gent and cabmen, awakes them with difficulty and take them off.

The clerk is now seen still wasting his time playing cards, not heeding his master's business, perfectly oblivious to what is taking place through his neglect. A dining room, with five persons taking their seats at a table, shows another phase of substitute's mistakes. The head of the house hands each of his guests a digestive tablet preparatory to the meal. In a little while the drug begins to take effect; first one yawns, then another, then one after the other they fall asleep, with heads resting on their arms on the table. In this condition a maid servant finds them, and in alarm summonses aid, and they get relief from the dope-drop drug, served by the substitute. Each one, actuated by the same impulse, makes his way to the drug store, where the substitute is still in charge, and begins to take him severely to task. The entrance of the proprietor saves him, and while the victims are pummelling the proprietor the window cleaner escapes with his bucket and ladder.

G. D. 1630.

THE SOLDIER'S HELMET.

Price, \$69.24.

Approximate Length, 577 feet.



A soldier and a nurse maid are seen seated on a bench in a park telling the old, old story, which culminates in a betrothal. So interested are the couple in themselves that they do not perceive a mischievously inclined workman who has a glue pot in his hand, of which he applies a liberal quantity to the inside of the helmet of the soldier. Finishing their love making, the maid goes off, and the soldier puts on his helmet and returns to the barracks, where, upon his arrival, he tells of his happiness and receives the congratulations of the troop.

About to retire, he finds that his helmet is glued to his head and that the united efforts of himself and his companions fail to remove it. Finding that he cannot get it off, he goes to bed with it on. The officer of the watch appears on his tour of inspection,

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and seeing the soldier sleeping with the helmet on demands the reason, which is given, and seeing the plight the soldier is in he orders the guard to remove it, but they also fail. Finding all efforts in vain, he orders the man to the hospital, where we see him seated with two companions, who, after being treated by the doctor, return to their berths.

It now being his turn for examination, he explains to the doctor that he cannot get the helmet off. Calling the aid of his assistant,



the doctor tries to remove it, but fails, and is about to operate upon the man, who vigorously objects, and as an afterthought the doctor orders his assistant to go out and connect up a fire hose. He orders the man to stand before the hose, which is vigorously played upon the helmet until it becomes saturated and the glue softens. Other officers pull off the helmet, to the great relief of the soldier and the eternal glory of the doctor.

G. D. 1702.

SCRATCH MY BACK.

Price, \$38.04.

Approximate Length, 317 feet.

A man is seen seated on a bench in a park reading a newspaper, when two boys appear, full of mischief, and begin their pranks by stealthily going up to him and dropping down his back a portion of itch pollen and running away.

The man soon begins to feel the prickly, irritating sensation caused by the pollen and starts rubbing his back against the bench. Finding that this gives him no relief, he starts away, shaking himself to get rid of the sensation. A step-ladder on which a man is standing cleaning a window forms an itching post for him to rub against. By rubbing too vigorously, he knocks down the ladder and the man.

Going on his way, he meets a man and a woman in earnest conversation, which he interrupts to ask the man to scratch his back, but receives a pounding instead. As this gives some relief, he accepts it with stoicism. He again starts on his journey, and sees a carriage waiting by the curb. His back again needs soothing, and to obtain this he rubs against the wheel, but the carriage starting off leaves him sprawling in the gutter; next he rubs against the curb.

We next see him outside of a police station, where two policemen are comparing notes. He rubs himself against one of them, who is indignant at such treatment, and hauls him before the magistrate, who, seeing his plight, orders the policemen to give him a good scrubbing with brushes. They begin scrubbing him under the direction of the magistrate until they are utterly exhausted, to the great delight of the victim.

COMEDY.

G. D. 1680.

**WHITE SHOES, OR,
LOOKING FOR HIS BANK NOTE.**

Price, \$38.04.

Approximate Length, 317 feet.



The lamentable tale of a foreigner who calls at a bank and, receiving a note, drops it on the floor inadvertently. An inebriate citizen wanders in and unfortunately steps on the note, when it adheres to the sole of his shoe. After frantic search a little girl relates what she witnessed, and the foreigner rushes out in all



haste in pursuit of "a man with white shoes." Without much ceremony he promptly upsets every pair of white shoes he encounters and examines the soles. He is finally taken into custody and cast into a cell in the station, when, behold! the other occupant of the cell is the inebriate, and still attached to the sole of his shoe is the bank note. Highly amusing and good photographic value.

G. D. 1618.

THE DUMMY.

Price, \$56.04.

Approximate Length, 467 feet.

A carriage, standing at the door of a dry goods store, is being loaded with samples by the proprietor and his boy. Several boxes are placed in, after which instructions are given the boy, who mounts the box with the driver. Just as they are about to drive off, the proprietor hands up a dummy figure that has been doing

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duty in front of the store to display the clothing of a gentleman.

A peddler with a pack on his back is now seen outside a restaurant. He is shortly joined by another with a push cart, loaded with chairs. They join conversation, and finally enter the restaurant, leaving the push cart in the gutter. The carriage with the boy on the box arrives on the scene, collides with curb, causing the dummy to fall off the back into the road unobserved by them.

The two peddlers now emerge from the restaurant, and after some difficulty the one with the push cart eventually gets it off its way and runs over the dummy. Looking back he observes what he fancies is a man whom he has run over. Calling his companion, they endeavor to resuscitate the supposed injured man. Failing in this they carry the dummy to an apothecary, who refuses to admit them. Not knowing what to do they decide to take the dummy to the home of one of them, and have great difficulty getting in through the door owing to the muddled condition resulting from excess liquor.

One of the tenants seeing what she supposes to be a dead man, calls for help, and another tenant responding she explains the tragedy. They go for the police. Our peddlers have at last arrived in the bedroom, where they carefully lay the dummy in the bed and try all manner of ways to bring some life into the figure—sponging the face and hands, giving it brandy—all of which avails them nothing. In sheer exhaustion they desist. Covering the figure with the bedclothes they sit down to wait, falling asleep in their chairs. While they sleep one of the other roomers looks in, and seeing the plight they are in, also observing the dummy, is quite amused, and at the same time plays a practical joke on the peddlers by cutting off the dummy's head and placing it in a basin.

While this is transpiring in the bedroom, the woman who observed them is telling the police magistrate a tale of terrible woe and tragedy. The boy charged with the care of the dummy returns to his master and explains the loss of the dummy. The proprietor of the dry goods store hastens to the magistrate and is in time to hear some of the woman's story. A light dawns upon him, and he explains that he thinks the tragedy is not so terrible after all.

Two policemen are told to accompany the owner of the dummy to the house, to which they are led by the woman. They arrive at the bedroom. The owner recognizes his dummy. They awaken the peddlers, who have slept off some of the effects of the liquor, but on seeing the head off the dummy and the presence of the police they quake with fear, but are soon reassured, and the dummy is carried off by its owner, and the peddlers feel and show that "all's well that ends well."

G. D. 1690.

NOTICE TO QUIT.

Price, \$73.68.

Approximate Length, 614 feet.



Crowned with single blessedness and old age, the occupant of a room in a tenement house has his rest disturbed by a number of

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college students occupying the room above. He raps on the ceiling and, securing little satisfaction, he remonstrates with the agent of the building, whom he awakens from his sleep. This dignitary promises to serve notice to move and departs on his mission. How-



ever, invited to a social cup, he joins in the hilarities. His spouse seeking the cause of the disturbance is also invited to join. The irate old bachelor, beside himself with rage, now makes investigation on his own account, and is served with a notice to move. Highly amusing and bound to meet with approval of most fastidious.

G. D. 1614.

A PERFECT NUISANCE.

Price, \$70.80.

Approximate Length, 590 feet.

Street scene, palatial residence front. From the door there emerges a man who, not taking notice where he goes in his haste, treads on the corn of a pedestrian coming in the opposite direction. He seemingly apologizes, and looks back at the man holding his foot. This looking back proves fatal, for he bumps into another pedestrian, and goes on his way leaving the two to console one another and vow vengeance. A photographer is posing a group of two ladies and a gent in a park, when our nuisance appears on the scene and upsets the arrangements; apologizing, he watches the method of focusing, re-arranging, etc., then wants to know how it's done, looking into the lens of the camera, making both photographer and sitters angry. When everything is again ready, he sits in the lap of one of the ladies, upon which they proceed to belabor him with sticks and umbrellas, until he vanishes from the scene.

We next meet him in a first class compartment of an express train, in which are seated three ladies. To their confusion he proceeds to make himself comfortable by taking off his coat, putting it in the rack; then deliberately taking off his shoe and stocking, he trims a very troublesome corn. After performing this operation to his entire satisfaction and the disgust of the ladies, who have no choice in the matter, he resumes his attire; taking from his coat pocket a bottle of wine, bread and sausage, he proceeds to eat, first giving to each lady portions of the sausage, which, from their grimaces, to say the least, is not very fragrant. Having come to the end of their journey we next see a park where two ladies and a gent are picnicking; one lady goes off on an errand, and the two remaining begin to indulge in a little spooning, when, just as they are about to embrace, our nuisance intervenes. The result is he gets a castigation at the hands of the couple.

Further on, the park ends at a river. On the bank is a fisherman, just getting a good bite. Our nuisance turns up at the wrong moment and causes the fisherman to lose his rod, for which he gets a good trouncing. The balcony of a theater is next shown, with a very select audience intently watching the stage. A vacant seat in the front row is observed. In awhile an attendant points out this seat, which corresponds to the number held by our nuisance,

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who, regardless of the rights of others, is seen coming down over the heads of the audience, stepping from chair to chair, finally landing in the vacant chair, amid the glares of those he has disturbed. After settling himself, he turns to the lady on his left and, without any "by your permission," calmly takes her opera glasses from her lap, and proceeds to view the stage. From the lady on the right he next takes programme and peruses it, while the ladies' escorts try to wither him by their angry looks. He next takes all the applause as due to himself and becomes excited. Next producing a large bandana handkerchief in the midst of a pathetic piece, he spoils the effect by loudly blowing his nose; the men of the audience shake their fists at him, and threaten him with vengeance if he does not desist. The limit of their endurance is reached when he draws out a pipe and proceeds to light it. They will not let him do so, and as he persists they finally expel him from the theater.

G. D. 1573.

WOMAN UP-TO-DATE.

Price, \$52.80.

Approximate Length, 440 feet.



A very ludicrous subject, and very strikingly depicts what the next few centuries might bring with them.

The scene opens up with the views of a gentlemen's club room, but the characters are very much effeminate. A lady calls and makes an appointment with one of the men, and directly after her departure the man prepares to go out and keep the appointment. Taking from his pocket a box of powder papers, he proceeds to primp, and directly dons his hat and is soon at the place appointed. The lady has not arrived, but seated at a table is another woman taking a drink. She engages the man in conversation, and the two are getting along swimmingly, as a coquettish pair will be expected to do, when the lady by appointment makes her appearance. She upbraids the other woman, and this one, very much insulted, passes her a card with a request to call at her office. The card is thrown away, and with words of scorn and contempt, the two pass on.

The scene changes to that common in the parks of large cities, and our young couple is seen coming along to take a seat on the bench in the foreground. At first the young man is very shy, much on the order of the school miss of today, but soon rather enjoys the advances of the young woman. Several young men pass and are exceedingly shocked at the spooning they witness.

We now enter the home of the young man, whom we see busily engaged at a sewing machine, while the father is doing the ironing. His mother is reading a paper, and is soon seen to discard this, light a cigarette, and leave. Soon the father goes to visit a neighbor,

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kissing the son good-bye, because of the momentary departure. Directly we hear a knock, and our young man is surprised to receive a call from the young lady. They chat a bit, and the lady steals a kiss occasionally, to the alleged astonishment of the young man. Soon the young man is induced to elope, and he leaves a note for his father, and departs.

The young man is soon remorseful, and we see him in the



apartment of his wife swooning. She removes his coat, administers restoratives, and consoles the husband as best she can. Other scenes, of bar rooms with women playing cards and others at tables and bars drinking freely, are strikingly correct of a direct reversal of present-day conditions.

Men are seen to enter the saloons, some with baby carriages, others carrying the little ones or leading them along, and implore



the wives for the sake of the little ones to come home. *

The final scene is where the men, exasperated, raid a saloon and chase the women out, taking their positions at the bar and drinking success to an innovation that brings them back to present-day customs.

A drawing card, and bound to bring success.

COMEDY.

G. D. 1570.

MAN MONKEY.

Price, \$64.08.

Approximate Length, 534 feet.



This film is very interesting, and will be sure to meet with universal approval. A man with a bald head visits a specialist and places an order for an especially strong hair tonic. Late in the evening a messenger is dispatched with the tonic to the purchaser, but, through error, delivers to wrong flat. The contents of bottle, however, is drained by the male contingent of the family and water substituted therefor. Later on we see our friend applying



the water to his head and giving liberal massage, but the soil remains as unfertile as ever. Our other friend, however, meets with better results, and he is soon covered with a luxuriant growth of hair. He is exhibited as a man monkey and, playing his part well, proves quite a drawing card with the ladies, when his wife, who is acting as his keeper, proves competent and administers to him a flogging, and one of the feminine members of the affair also comes in for an ample share.

COMEDY.

G. D. 1666.

GLUE.

Price, \$56.04.

Approximate Length, 467 feet.



This is the story of a pot of glue and the over interfering boy. Finding a pot of glue, the lad immediately proceeds to apply it to everything in sight. Accordingly, the stairway, lawn seat and a bicycle seat and handles are liberally daubed, so that those coming



in contact experience much inconvenience in liberating themselves. "He who laughs last laughs best," can also be applied in this instance, as, in giving vent to his amusement, the lad falls back on to the pot and is unable to liberate himself. Very entertaining.

G. D. 508X.

DRAWING TEACHER.

Price, \$24.88.

Approximate Length, 224 feet.

Illustrating in a very amusing manner the ability of a master cartoonist, who, with an adroitness that is remarkable, can deftly strike off cartoons with moving extremities.

The drawing teacher appears, and soon after a number of boys

COMEDY.

with pencil and slate enter. They all take their seats and the teacher, setting up a large blackboard, draws thereon the sketch of a man's head. As if by magic the ears and hat move. The boys are requested to repeat the drawing and fail. Soon they have an argument with the teacher, and the teacher gets decidedly the worst of it. Very amusing.

G. D. 1646.

MAGNETIZED MAN.

Price, \$56.04.

Approximate Length, 467 feet.



"The Magnetic Man" may be recommended as a first choice to any one faced with the task of making a selection from the lists of new films. The plot is one of the sort which comes to a film manufacturer only once or twice in the course of a good many years, and Gaumont's have worked it out very well indeed. The hero is a young gentleman who, after being waylaid and cleared



out on the streets, is struck with the idea of protecting himself with a suit of armor. He orders one, and it is duly delivered, but the boy instructed with the delivery, in a fit of mischief, has it

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magnetized at a large dynamo in a plant which he passes, and when it is donned everything of metal in the vicinity of the wearer fairly flies to and adheres to him. The maid brings him his breakfast on a tray, and the latter is pulled violently from her hands and the dishes fall clanging to the floor. While he walks



through the hall of his house, a suit of armor there waltzes gayly into his arms, and in the street he collects most of the stock in trade of an ironmonger and is taken to the police station, where his unusual characteristics cause a commotion. He is soon deprived of his armament. A very ludicrous experience and bound to give good results.

G. D. 3140.

SPRING GARDENING.

Price, \$33.60.

Approximate Length, 280 feet.

Ludicrous is the expectancy of an enthusiastic urbanite who has concluded to convert the little patch of terra-firma located in his back yard into a veritable garden of Eden. He invests in a quantity of seeds and then engages a luckless Willie to plant the seed for him, for which he rewards him with a measure of liquor. Willie plants the seed in his empty pocket, places the empty envelopes on a chair, and then places in the raked ground little sticks bearing placards, so that the horticulturist will know what seed was planted. From time to time he investigates the progress of his plants with the aid of a telescope. He is the object of much ridicule, and finally suffers an accident, which is the conclusion of his pursuit in the line of gardening.

G. D. 1613.

THE HUMAN CLOCK.

Price, \$64.08.

Approximate Length, 534 feet.

Interior of room showing master of house impatiently ringing bell for maid and glancing at clock on mantel. Maid shortly appears with coat, which he dons, but when she leaves the room he finds she has not brought his hat, for which he violently rings. On her reappearance he explains his wants, she calls at the door, and the chef, in full uniform of the kitchen, appears with the hat, which the master receives, places it on his head and goes off. As soon as the coast is clear the chef and maid indulge in a little frolic, during which the chef accidentally breaks an ornament of the clock on the mantel.

Consternation ensues, until a happy thought strikes the chef, who seizes the clock, wraps it in his apron and, with many explanations to the maid, he departs. Following him down the area way and the street we see him pause before a jewelry shop, into which

COMEDY.

he enters, and finds the repairer at work. He explains his errand, producing the clock. The clockmaker soon takes it to pieces and puts the spring in a glass of alcohol with the other works. He then leaves the work bench, presumably to attend a customer, when the chef, smelling at a bottle, notices what appears to be a glass of water, into which he empties some of the spirits and drinks the liquid containing the works of the clock. After awhile, pains in the stomach become intense. The clockmaker, observing him, hurries him off to a surgeon, to whom he explained the predicament. After the surgeon and assistant have listened to the ticking of the swallowed mechanism, they produce the X-ray apparatus and get a radiograph of the contents of the stomach, which they show the chef. The surgeon then procures a scimitar, making a motion to cut open the chef, who strenuously refuses to submit to the operation. Some explanations pass, after which the clockmaker, taking the chef by the arm, hurries him back to the workshop, puts him on a table, then, taking the dial of the clock, screws it on to the works in the chef's stomach, giving instant relief. The chef goes on his way rejoicing, with the clock buttoned inside his coat.

The master returns and at once misses the clock from its accustomed place. He signals the table bell, which immediately brings the maid on the scene. He asks about the clock, and while she is covered with confusion the chef enters and, being questioned, opens his coat, showing the clock at work. A little comic by-play with the hands of the clock finishes the scene.

G. D. 1595.

TWO GOSSIPS, OR,

Price, \$34.08.

TWO CENTS' WORTH OF CHEESE.

Approximate Length, 284 feet.

A very appropriate subject, and strikingly depicts the value of time, as also the negative faculty of gossiping. In a very interesting manner this film illustrates how two of the fair sex meet at the corner grocery store, and after one places her order for cheese they become so absorbed in conversation that the keeper is obliged to dispatch special orders to secure all the available supplies, and when our friends realize their situation they are deluged with the cheese and frantically explain that only two cents' worth was wanted.

G. D. 1576.

A NEW TOBOGGAN.

Price, \$31.20.

Approximate Length, 260 feet.



An individual, struck by the beauty of a passing pedestrian, follows her until, reaching her home, she enters the building and

COMEDY.

slams the door. The man, nothing daunted, goes on, and purchasing some flowers, returns. In the meantime the woman, who is met by her husband, enters and locks her flat, while the husband passes down through a trap door into the cellar. The enamored individual now enters the building, and receiving no response to his knock, passes on to the second floor. Here his knock is answered by a demure little widow, who promptly accepts the proffered flowers, when they are snatched from her grasp again, and the man passes to the next flat. There the maid ushers him in, and we soon see him coming out pell mell with the professor at his heels. Rushing to



the floor above, he meets a like fate, and on the top floor the janitor's wife administers a good trouncing for his audacity and starts him down the stairs head first. He gains such a momentum that as he strikes each successive landing he simply turns a somersault and continues his descent. Just as he is to land on the first floor the trap door opens part way, and he crashes onto it, breaking it in pieces, and with the unfortunate husband of the object of his adoration he goes down into the cellar. By means of a rope the latter is first taken out, and then the former, still mounted in the head of a barrel, into which he crashed, is brought to light, just as his affinity opens the door of the first flat.

G. D. 1623.

THE UNION SPOILS THE FOOD.

Price, \$63.12.

Approximate Length, 526 feet.

This illustrates the unsatisfactory conditions prevailing during a strike, and graphically portrays the despondency to which a Parisian couple is driven for the want of food. Ordering supplies for home use they find them spoiled; going to a restaurant, the same is experienced. A suit of clothes sent to a tailor shop for repairs is ruined, the silk hat sent to be re-ironed is demolished. Going to a barber shop for a shave, the man is frightfully mutilated. Driven to despondency by these conditions, and with starvation staring them in the face, the man attempts suicide by drowning, and only through the greatest effort on the part of his wife is he persuaded to desist from this course. Returning to their room they form a death pact, and promptly stuff the crevices and proceed to carry out their plan for death by asphyxiation, when, in answer to a summons, the door is again opened and a package is received. Upon opening this it is found to contain a supply of unspoiled food, with a note of explanation advising that, understanding the existing conditions, a friend in another city makes this offering to assist them to maintain their existence.

COMEDY.

G. D. 1626.

SHOEING THE MAIL CARRIER.

Price, \$66.00.

Approximate Length, 550 feet.

A mail carrier is about to go on his rounds and asks his wife to bring his shoes, of which he seems to wear out a large number, judging from the supply she displays for his selection. Finding none to his satisfaction his wife goes to the shoe store and a boy returns with some on approval. Selecting a pair, he puts them on, kisses his wife, and commences his journey. He is seen delivering letters en route, at the same time admiring the shoes. "Pride goes before a fall," and he, not noticing where he is going, stumbles and falls. On rising he finds to his disgust his new shoes are broken, sole from upper, in which condition he has to complete his round, and ultimately reaches his home, limping and foot sore, falling exhausted into a chair. Utterly at a loss what to do to find money to keep him in shoes, his wife conceives an idea which she puts into immediate execution. Taking her husband to a horseshoer she has him shod with iron. This proceeding causes a complete change in the man. From an affectionate husband he becomes a maniac, and seems to take on the nature of a vicious horse. In their efforts to stop the man two officers are roughly used and go for reinforcements. A skirmishing party starts out in pursuit of the unfortunate mail carrier. After many very thrilling experiences he is brought back to his home, where the shoes are removed, and he again reverts into his normal self. Good action throughout.

G. D. 1567.

LOOKING FOR LODGINGS.

Price, \$48.00.

Colored, Extra, \$48.00.

Approximate Length, 400 feet.



A ludicrous subject, depicting the adventures of a couple seeking a new lodging.

Very angry, we see the two people pick their way to the janitor's quarters and give notice of their intention to leave, and then go out to seek a new place. They come to one place, and as they are shown through the rooms they come upon one room from which there seem to come forth untold numbers of rodents. After much excitement this place is abandoned, and they enter another. Shown through these rooms the landlord is about to explain the operation of the fireplace, when an oil painting over the mantel falls and crashes over the head of the lady. In the subsequent excitement the hanging lamp is knocked down and is demolished on the head and shoulders of the lady. Endeavoring to make a hasty exit, trouble is experienced by the pranks of a boy who has tied the

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doors of the two opposite rooms, and when by force applied the rope breaks the ladies are precipitated to the floor, causing a violent encounter between the two women. As they pass through the narrow hallway a fat man is met and the two are unable to pass, so the man stands sideways while the lady crawls under the protruding abdominal extremity.

Another flat is examined, and here Mr. Man gets mixed up with a sheet of paper in the hands of a paper-hanger. In a subsequent encounter the madam loses part of her wearing apparel, falls through a bath room floor into the occupied apartment below, and is finally obliged to return home, where they are glad to accept their old apartments with a firm conclusion that there is no place like home.

G. D. 3125.

RUNAWAY VAN.

Price, \$41.64.

Approximate Length, 347 feet.

A very thrilling experience, and of exceptional photographic value. A loaded van is started off on a mad dash through the unthoughtful action of a lone musician. The owner, following on foot, is soon joined by many others, when an automobile is pressed into service to endeavor to intercept the team. Many very thrilling experiences are made and disastrous results are only averted by the timely action of the occupants of the auto. Reaching a precipice there is nothing to avert the catastrophe, and the van and team plunge down into the stream. Luckily, however, no more serious results are experienced than the demolishing of a lot of household goods.

G. D. 1671.

GRANDFATHER AND THE KITTEN.

Price, \$27.24.

Approximate Length, 227 feet.



Grandfather and the little children are seated about a table on the lawn. The little ones are playing with the kitten, when grandfather interferes and the kitten scampers off, which brings tears to the eyes of the little folks. Touched by the display of grief the old man tries to regain possession of kitty, and goes through many amusing antics, racing hither and thither, taking numerous falls, once even into the laundry tub. Scaling a wall, the kitten is finally treed and brought back to the children, and grandfather resumes his seat, but it is long before his clothes are dry and he gets through wiping the perspiration off his brow.

Especially entertaining for the little folks.

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G. D. 3136.

SHE WON'T PAY HER RENT.

Price, \$22.08.

Approximate Length, 184 feet.

A row of tenement houses at which a house agent appears; knocking at the door of the first one, a woman appears in answer and hands him the weekly rent. At the next door, in answer to his summons, a man appears and prepares to pay him his due. Quite a different reception awaits him at the third house, for, on making known his wants, he is refused. On his persisting "he must have the rent," the woman, without further ado, although not young in years, promptly knocks him down. He gets up and indignantly protests against such treatment, and is again knocked down by the virago. On arising from the second fall, he goes off for the police, and goes to the door with the policeman; again he demands his dues. The virago simply knocks the man and the policeman into the gutter.

As the policeman tries to arrest her, he is rather heavily mauled. The policeman blows his whistle for further assistance, and calls upon a gentleman, in the name of the law, to help him. The gentleman fearlessly lays his hand upon the woman, when, to his utter astonishment, he finds himself sprawling on the ground. Hastily picking himself up, shaking the dust from his frock coat tails, he again essays the task; with the assistance of the policeman and rent collector, they make cautious advances. The virago receives them, figuratively, with open arms, standing as though saying: "Come one and all." No sooner do they come within reach of her fists than she lays the three in the dust, as though they were a set of ninepins put up for the pleasure of her knocking them down.

Four pedestrians now appear and go to the aid of the three fallen men. Several of the crowd assists the three men, and the overwhelming numbers compel the woman to seek safety in flight into the house, slamming the door in their faces. We see her in the room, on the first floor, throwing out pots, pans, chairs and stools, onto the heads of the crowd below. The men break in, enter the room, carry the virago and her daughter (who had been assisting her throw out the kitchen utensils) down the stairs, where the ambulance truck awaits them. In spite of her kicking, scratching and biting, she is eventually placed and strapped down, and with a whole crowd of children at her heels, is run off to the police station, while the daughter, in custody of two stalwart policemen, brings up the rear.

G. D. 1640.

THE DERVISH'S REVENGE.

Price, \$61.20.

Approximate Length, 510 feet.



The "Dancing Dervish" has been a familiar character to readers of far Eastern tales, although the Western mind cannot well grasp

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the significance of the endless revolutions on one toe which seem to be the favorite religious rite of the Dervish.

This film is uproariously funny. It concerns a white man, a



Frenchman, who scoffs lightly at the dancing of a Dervish, and the latter in revenge places a curse upon the stranger, under which the Frenchman dances the Dervish dance, in and out of season, morning,



noon and night. The curse following him in his travels, a series of side-splitting situations arise. His friends try to cure him, but to no avail, and he breaks out into this dance at the most inopportune moments.

G. D. 1663.

THE BOMB.

Price, \$37.68.

Approximate Length, 314 feet.

In a peaceful neighborhood sets an unpretentious home. At the threshold some one has placed a bomb of proportions great enough to destroy the entire town. A pedestrian notices the death-dealing missile and, seeking aid, they try to devise some means of preventing the inevitable destruction. Many go near to extinguish the burning fuse, but when almost within reach they draw back, lacking courage to carry out the purpose. The police magistrate is consulted, and he offers immunity to a desperate criminal if he will extinguish the fuse, which he agrees to do, but when he sights the bomb he

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loses courage, and although he makes several efforts to reach out and accomplish the task, his courage fails him and he begs to be taken back into prison. One man goes home to his wife, and clothing her with a metallic armor bids her take a sprinkling can and accomplish the rescue. When almost upon the bomb her courage ebbs and she flees in haste. Finally an intelligent dog is pressed into service. The sprinkling can is carried between the teeth of the dog and he goes to the bomb, leisurely seats himself aside of it, and just as the explosion is to occur he leans his head over toward the bomb and the water from the spout of the can extinguishes the fuse. A large view of the dog, bomb and can are shown as a finale. The experience is thrilling and amusing at the same time.

G. D. 3145.

TOMMY'S BOX OF TOOLS.

Price, \$54.84.

Approximate Length, 457 feet.

Experiencing a philanthropic turn of mind, Tommy's father donates a box of tools, to the extreme delight of the recipient. With his tool chest under arm Tommy is soon busy following his father about the premises and rendering every possible assistance, according to his own conceptions and in harmony with his juvenile idea of real fun. Accordingly, the rose bush is cut down to clear the way, the leg of the ladder is partially cut, and to give the table and chair a more artistic appearance the limbs thereof are in part amputated. Papa's coat is nailed to the wall, auntie's picture is removed from the frame on the wall, and after destroying the frame the picture proper is mounted in a horizontal position to make a more artistic appearance. The ungrateful (?) father soon comes upon Tommy and administers an unwarranted (?) flogging, to the consternation of poor Tommy. A good entertainer.

G. D. 1674.

TOWED BY AN AUTO.

Price, \$48.84.

Approximate Length, 407 feet.



An automobile is seen to stop at a corner drug store, and soon other vehicles follow, including fruit cart, baby carriage and truck of a legless man, forming a long row. As the legless man is taking a drink two men tie his truck to the baby carriage and pass the rope along to the fruit cart and other vehicles and finally to the auto, so that a moment later, when the auto starts out, the other vehicles are all in tow.

The owners of the various vehicles give chase and form a ludicrous sight as they try to regain their possession, especially

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the nurse seeking the carriage with baby, while the poor, unfortunate legless man is in a sorrowful plight as he is drawn over the streets backwards at a terrific speed, resembling much the tail of a kite.

One thoroughfare is just being washed, and the men have a hose with a large and strong water pressure, and as the procession passes all are deluged with water. Finally the auto comes to a stop, and when the angry crowd comes up the occupant is roughly used, although he is entirely innocent of any intentional wrongdoing. Highly amusing.

G. D. 1583.

TAKE GOOD CARE OF BABY.

Price, \$58.08.

Approximate Length, 484 feet.



This subject very amusingly relates the adventures of a little girl left to the care of the maid.

The madam goes out for the evening, and before departing instructs the maid to be very careful of the baby, a girl of about six. She has scarcely departed when the maid and hired hand do a little stunt for glee and conclude to take in a dance at a nearby hall. Just as they are about to leave the little girl awakens and with difficulty is rocked to sleep in the arms of the man. As she is placed back into bed the man endeavors to release his fingers from the clasp of the little hand she again awakens. Exasperated, they conclude to take the little one along.

Reaching the hall, the little one is placed on a seat, and one of the soldiers present undertakes to entertain the little one, in which he succeeds admirably. The maid and hired hand are so taken up with the dance that they forget their little charge, and the soldiers supply a helmet, put the little one astride two sabres and repair to the barracks. Here they have a good time with the little one, supplying a large cape, helmet and sabre, and painting a mustache and goatee on the face of the innocent little girl they have a glorious time, and the little one finally drops off to sleep and is laid on a cot in full uniform.

The dance concluded, the young couple seek the girl and finally return home, making frantic efforts to find the girl. Failing to find any trace of her here, the man goes to the barracks to seek her. In the meantime the maid takes the doll and puts it in the bed of the girl, and when madam returns she explains that baby is sleeping very nicely.

Arriving at the barracks, the man searches every cot until he reaches the one bearing the precious form of the little one, and with

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a light heart he quickly returns and places the little one in bed without further inspection.

In the morning the madam enters the chamber of the little one, and as she awakens the girl she is astounded at the sight she



beholds. The series concludes with an enlarged view of the little one arrayed in the uniform and coquettishly twirling her mimic mustache. Mirth producing in every phase.

G. D. 3131.

DISTURBING HIS REST.

Price, \$48.84.

Approximate Length, 407 feet.

A very ludicrous subject. The series opens up with the scene of a bedroom. The wife enters and prepares the cot of the man with the uniform, who is doing night duty. The man retires, and soon after we see silhouetted on the curtain two cats antagonistic to each other. Annoyed by the arguments of the two felines the sleeper arises, and, filling a basin with water, draws the shades and window gently and dashes the water out at them. He misses his mark, but the water deluges the wife, who is sweeping the walk below. Enjoying himself over the outcome, he sits up in bed awhile, and when he concludes to continue his rest his wife enters and gives him a severe trouncing.

All is quiet until an organ grinder stops underneath the window, and this fellow meets a sad fate as the dresser drops out of the window and puts both him and his instrument out of commission for a time. Another person passing wishes to apprise the occupants of the house of the catastrophe and meets a like fate by being struck by a washtand. A delivery man is now added to the unfortunates by being struck with bedclothes, and the police officer proves the recipient of the balance of loose and available furniture. Procuring a ladder they climb up and enter the room just as the man is leaving it. A chase ensues, but the perpetrator eludes his victims by mounting the platform of the last car of a train just leaving the station as he arrives.

G. D. 618.

ENGLISH FOURTH OF JULY.

Price, \$63.24.

Approximate Length, 527 feet.

An old gentleman has invited a number of his friends to his country home to spend the day, and in commemoration of the event there is to be a pyrotechnic display. The scene opens up with a dummy mounted on a barrel, and round about are liberal supplies

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of fireworks. After an inspection of this part the party goes to a table and lawn seat and are enjoying a social drink. Several boys sneak up to the fireworks, and purloining a number of parts they cautiously advance and tie them to the coat tails of the men and start them off. As all the parties are old men, one of whom is even troubled with gout, this joke is not only an awful scare to them, but causes complete exhaustion. Returning to the fireworks the men find the unsuspecting boys seated near the barrel and proceed to administer a well deserved thrashing. The men now depart, and the host, much provoked, takes his supply of fireworks into the house and returns with a rawhide to vent his anger on the mischievous boys.

Putting the boys to bed the old man secretes the fireworks in the clothes press and retires.

Directly, we see the boys slink into the room, unearth the object of their search and repair to their room. They open a can of powder and pour it in a straight line across the room, then, standing on the bed, set it off with a sky rocket. After a loud explosion the place is in a blaze, and soon the ceiling crashes through and the old man is precipitated to the floor below. The fire department is called and effect a grand rescue of the boys and the old man. The fire run and subsequent fire scenes are very good, and the scenes conclude with an enlarged view of the victims all bandaged as they appear in the hospital ward.

G. D. 1675.

STOLEN SHOES.

Price, \$50.04.

Approximate Length, 417 feet.



The scene opens with a heavy set man, oppressed by the heat, slowly wending his way along a lane in the woods. Seating himself at the foot of a tree he removes his shoes to relieve his tired and aching feet. Soon he is sound asleep. Two boys coming along the way tickle him under the nose and amuse themselves at his antics. They conclude to steal his shoes and play a practical joke with them.

Reaching the river we see them take two long poles and, getting into a boat, they row to the opposite shore. Here the poles are stuck into the mud of the river bed and one shoe mounted on each, giving the appearance of a human body being caught in the river bed, with the feet protruding from the water. They row back and look up an officer and give the alarm of some one having been drowned. A rescue is immediately undertaken, and as the boat approaches the other side the officer has divested himself of his coat and is preparing to grasp the luckless one by the feet. Catching hold of the feet he gives a terrific jerk, and yanking the shoes off the poles he falls back into the boat. Vexed at the hu-

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miliation he has been subjected to, he shakes his fist at the opposite shore, but when he reaches the other side the young lads have disappeared. Taking the shoes with him, he starts off down the river, and soon he comes upon the sleeping man in the woods. This party awakens about this time, and seeing his shoes in the hands of the officer politely requests them, but is hustled off to the river, where the officer, with much gusto, relates where he found the shoes and then vents his anger by throwing the shoes into the river. The excited man, anxious to save his shoes, plunges into the water and saves one of them, the other having disappeared from view. At the conclusion we see the dripping man going through the woods in his stockinged feet and carrying one shoe, which he looks at very regretfully.

G. D. 1638.

LOOKING AT THE BALLOON.

Price, \$38.88.

Approximate Length, 324 feet.



This subject very vividly portrays the experience of a number of individuals who have never seen an air ship. With their necks craned, people are strutting in the direction taken by the mysterious affair in the air and are knocking each other over, all of which is promptly pardoned by the victim when he observes the cause. Carriages are stopped on the streets, and the coachmen leave their vehicles for the occupants to continue their way and they join the party in pursuit of the air ship. The curious crowd follows, and in their anxiety to see the machine alight they have many experiences that, under ordinary circumstances, would prove disastrous, but because of the excitement are scarcely taken note of. They are all precipitated in the river, and with much difficulty are rescued. Very amusing, and as a number of enlarged views of the air-ship are given will also prove quite interesting.

G. D. 504X.

AFTER THE FANCY DRESS BALL.

Price, \$43.20.

Approximate Length, 360 feet.

The hour is late, and we see people emerging from a hall in couples, occasionally singly. Most of them engage a cab or carriage and are driven off. When the subject of the film emerges in the costume of his Satanic Majesty there is no carriage or vehicle of any kind, and he concludes to walk.

At the first corner he comes up to an all-night lunch car, and desiring a bite to eat he is about to place his order, as the man in charge and the only other patron present see him, and not wishing to

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cultivate his acquaintance as yet, rush off in mad haste, consternation and fright filling their souls. He helps himself, and farther on down the street he comes up to a house wagon, on the outside of which a man is roasting a few potatoes over a fire. This man also makes a hurried departure.

Our friend is highly amused at the turn of affairs and the amusement he is experiencing. Soon he meets an intoxicated man leaning against a mail box to which he is making profuse apologies. Stepping up to the man, he is offered a bottle and is requested to drink. He readily acquiesces, taking the bottle and walking away with it as he drinks. The inebriate slips down on the walk, and with his back resting against the pedestal of the mail box is soon asleep. As the reigning spirit of the lower regions saunters down the street still drinking from the bottle, he collides with a policeman at the first corner. The dignity of the law is disregarded for the moment as we see its representative hasten down the street in the opposite direction in his anxiety to avoid prematurely making the acquaintance.

The first unfortunate has reported his experience to the police, and he is now coming back with an officer, meeting on the way various other parties who add their experiences, and together they come upon a messenger boy, who gives the clue as to the house entered by the representative of Inferno. All line up and await the reappearance, but as this is delayed the inebriate is pushed forward and takes the lead. Entering the room, they all line up around a table at which is seated a man enjoying a few refreshments. He bids them to wait a moment, and stepping behind a screen he completes his masquerade and reappears, whereupon all but the spokesman of the party seek to get under cover. The two drink together, and the others manage to pick up courage to come forward, when all are seated and partake of refreshments.

For unadulterated fun this is certainly a winner, and no doubt will cause barrels of fun for every audience.

G. D. 1647. WIPE OFF YOUR FEET, PLEASE. Price, \$48.00.

Approximate Length, 400 feet.



An amusing comedy of merit. The scene opens with a stairway and reception hall, a number of footprints tracking across the floor and up the stairway. The maid enters the hall from the apartment and is very much excited at the sight that meets her eyes. Coming down the stairs is the guilty culprit, a tramp, and as he reaches the bottom he is upbraided for his carelessness and told that in future he must wipe his feet. The audacious individual steps forward and, with the apron of the maid, proceeds to wipe his shoes. For this he receives a good trouncing. As a result of further alter-

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cation he is pushed over the balustrade of a window ledge and lands in an open carriage on the street below.

The coachman dismounts and forcibly ejects the occupant of his vehicle. A fight ensues and the coachman is laid out on the street, where the other wipes his feet on his back, leaving his immaculate tan uniform a sorrowful looking sight. Racing on down the street he collides with a street sweeper and more trouble is in store for him. Here, however, he is sadly worsted, and running on he endeavors to mount a 'bus, but his condition is such that he is deterred from his purpose, and as the 'bus starts off he is precipitated to the gutter. An officer assists him to rise and is patted on the cheek for it, leaving a liberal supply of the grime of the street thereon. The lesson taught him by the maid has its effect and we see him continually scraping his feet.

The next appearance of the unfortunate individual is in his efforts to clean his feet on a rolling barrel. This causes not only himself, but the man rolling the barrel, much trouble, and having succeeded in his efforts by wiping his feet on the head and shoulder



of the latter party, he bows politely and passes on down the street. Coming to an open air refreshment grounds he knocks for admittance, and when he is taken with another spell, in which he causes considerable excitement, the police hustle him off to the station, where he goes through his antics in so forcible a manner that he barks the shins of many and is finally set up on his head and evicted.

He continues his way down the street and, reaching a door step, he wipes his feet on the mat, stretches himself on the door step and with his feet raised is frantically pawing the air. The footman opens the door and, taking in the situation, concludes that it is a pity to waste all that energy, and so he procures two large floor-polishing brushes, which he applies to the still pawing feet and, setting the man up, brings him in and applies the action of his feet on the floor. In the last scene we see the faces of the tramp and the footman reflected on the mirror-like floor.

G. D. 3126.

HER FIRST CAKE.

Price, \$37.68.

Approximate Length, 314 feet.

The honeymoon having been completed, the young mistress is placed in charge at the new home, and we see her busily engaged in the culinary art.

Hubby enters her quarters, and giving him a hurried kiss and a hug, leaving the imprint of her flour-covered hand upon his back, she dismisses him and proceeds with her work. She has an array

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of utensils, supplies and voluminous references at hand, and soon has the preparation safely stowed away in the oven.

At noon hubby returns, and when the cake is served she finds she cannot cut it, so her helpmeet tries, and, failing with the aid of the carving knife, he tries a chisel and hammer. Failing with these, he goes for a saw, but the wifey is so provoked now that she promptly throws the cake out of the window. A man passing is hit on the head, knocking off the silk hat, which rolls in the street. Stopping to pick up for inspection what hit him, he sees his hat demolished by a passing carriage. Angry at his loss, he enters the house and upbraids the occupants for their wanton carelessness. The cake is again left, and when a tramp politely requests something to eat, he is very benevolently given the whole cake. Happy at this display of generosity, our friend retires to the alley, and is about to take a bite, when he discovers that his grinders meet with strong resistance. He throws the loaf against a stone, but still no impression is made, and, disgusted, he throws it over a fence, where it hits a man carrying brick to the mason working on a new building. They try to cut the loaf with the mason's trowel, but are unsuccessful, and fit it into the brick wall as the keystone.

G. D. 1652.

THE ATHLETIC DUDE.

Price, \$60.00.

Approximate Length, 500 feet.



This subject opens up with a parlor scene. A young man calls at the home of a lady, and wearing a monocule, also addicted to a manner decidedly effeminate, he wins little favor in the opinion of the object of his adoration, and is soon relegated to a corner seat as another suitor of better stature is ushered in and claims the attention of the lady.

Angered at this he goes, and passing a drug store enters it and secures treatment and a trainer for the physical development he requires.

Going to his apartment we find him using an exerciser vigorously, also a set of dumb bells. The trainer puts him through such vigorous work that considerable of the furniture and house is wrecked, whereupon they are evicted. He next receives a lesson in horsemanship, at which he cuts an especially ridiculous figure. The next treatment is a lesson in boxing, then some gymnastic work and finally a rowing exercise, at which the subject is tipped from the boat and forced to swim or drown. At various stages of the treatment the muscle expansion is measured and he is seen to progress nicely.

Finally he is pronounced a graduate athlete. He returns to the young lady and finds the victor at the time of his previous visit still engaged in conversation with the young lady. The page endeavors to restrain his entrance and is floored with a swing of his

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arm. Now the other visitor is invited to step to one side, but he ignores this. Handed a pair of gloves he throws them over his shoulder in disgust, refusing absolutely to honor the other with so much as a recognition, whereupon the dude promptly takes him by the collar of his coat and forcibly ejects him from the room. The young lady is very favorably impressed by the appearance of the young man and congratulates him upon his athletic achievement, and both promptly fall into each other's embrace. The rapid muscular development is exceptionally entertaining.

G. D. 1588.

THE JANITOR'S TEA PARTY.

Price, \$48.00.

Approximate Length, 400 feet.

The scene of the drama is a block of modern flats. Many of the residents are away at a dance, and the janitor and his staff decide upon a jollification of their own. They invite their friends to a fine high tea. Everybody is having a fine time, and their spirits are running high.

We are now taken to the outside of the hall door, and watch with amusement the frantic pounding and bell ringing of the residents returning from their evening engagements and seeking admission to their apartments. The gay gathering inside are too busy with their own pleasure to heed the angry crowd outdoors. A policeman is called, but all to no purpose, and the tenants are all taken to the station for quarters for the night.

Returning to the janitor's quarters we see that the jollifications have been concluded and the guests are all departing.

The superior officer at the station concludes to make another effort to gain admittance in the building and, with the tenants at his heels, he approaches the flats. With all the dignity of the law he extends his hand and pulls the bell cord. The janitor, about to retire, is in his room, and immediately draws the latch string, allowing the hall door to open. Beaming with smiles, the executive bows the tenants into the building and departs.

The infuriated flat holders rush into the room of the janitor and unceremoniously eject him and his wife. In their night robes, the latter remain out on the streets until the police take them off to the station.

Highly amusing throughout.

G. D. 1634.

THE HELMET.

Price, \$45.60.

Approximate Length, 380 feet.



A comedy of errors and well calculated to produce wholesome merriment.

The scenes open with the kitchen scene, and the maid is busily

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engaged when the signal announces a visitor. She opens the door and finds a caller in the person of the uniformed gendarm. Inviting her visitor to a seat at the table she serves him a luncheon and joins in a glass of wine. They are having a splendid time when the vigorous pealing of the bell announces some one else, but how is he to make his exit. Seeking a hiding place they determine upon the wardrobe, but after he gets into it his helmet knocks out the top and the pompon protrudes over the top. The door is opened and the madam herself comes in. The maid is sent on an errand, and the madam views with surprise the repast on the table. Seeking the visitor she finally notices the helmet moving back and forth, and as the wardrobe is locked she gets a table and chair, and seeking to look over the top she falls into it. Of course she is graciously received by the officer, and soon after rather enjoys her predicament, as she makes no effort to release herself.

Directly some one enters; it is the husband and, following him,



another maid, and as the coast is clear there is nothing to prevent the two having a good time, which they proceed to do. The table is drawn up and the unfinished luncheon of the first maid and officer concluded. The two being unaware of the presence of the other two in the wardrobe, make no effort to conceal their admiration for each other. Directly, the first maid enters rather cautiously, and the two admirers break apart. Finally, there is a commotion in the wardrobe, which the maid opens up and the two persons walk out. The husband looks with amazement upon his wife, but she has already started to upbraid the companion of her husband and evicts her. The husband points an accusing finger to the officer, but the wife will listen to nothing, and immediately proceeds to take the husband to task for his unfaithfulness, taking him to their rooms for final treatment. The maid now takes to task the officer for his duplicity, and as he can offer no excuse he is abashed and walks from the presence of the maid.

Good detail and very amusing.

G. D. 3133.

PICNIC HAMPERS.

Price, \$62.04.

Approximate Length, 517 feet.

A Sunday School superintendent and his lady assistants conclude to give the scholars an outing, and accordingly great preparations are made for the picnic luncheon. The leading characters appear in the kitchen to inspect the luncheon, and after sampling and expressing their approval the kitchen maid is left to complete the packing. An officer calls to pay his respects to the maiden, and at the approach of footsteps he is tucked into one of the hampers.

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The new arrival is a soldier on the same mission as that of his brother officer, and his stay is interrupted by a second appearance of the superintendent, and he disappears into another hamper.

The hampers are now loaded on a little cart drawn by a burro, which is led by the superintendent. The other members of the party and the children are in a picnic bus, and the party is off to the grounds. En route the hampers tip off the cart, and the "charge de affaires" is much inconvenienced in his efforts to reload.

Arriving at the grounds another spill of the hampers upsets the illustrious leader.

When the final preparations for luncheon are made all the children gather about the hampers, and as they are opened the officer and soldier appear. The hampers are quickly closed, a barrel is procured and, with both men forced into the barrel, one from either end, the barrel is started down the hill with everybody in pursuit. The barrel is intercepted a number of times, but has gained such momentum that it always succeeds in getting away. It finally rolls off a cliff into a river, and the occupants are rescued on the opposite bank by the picnickers.

Very exciting and amusing.

G. D. 169.

OH! THAT MOLAR.

Price, \$26.40.

Approximate Length, 220 feet.

The subject is very ludicrous, and in the opening scene we have the patient with his face somewhat distorted by the swelling of the jaw, superinduced by an aching molar.

The wife is attempting to do what she can to alleviate the pain and is not only unsuccessful, but also meets with rebuke. Finally the patient retires, but restlessly tosses himself and at 2:45 a. m. he is almost frantic with pain, and the wife, taking compassion, tries to pull the tooth with a string, in which endeavor she succeeds.

Retiring, he now goes to sleep and dreams that he has lost all of his teeth and that an automobile is resetting them in the sockets of his jaw. The dream is realistically reproduced. However, his ravings are so violent as to incur the displeasure of his ever indulgent wife, and driven to the limit of her patience she now administers a trouncing with a pillow; the tick bursts and feathers cover the room, when the brave man is vanquished.

Very amusing and, as a short comedy, will please everybody.

G. D. 1645.

IN AN ARMCHAIR.

Price, \$68.04.

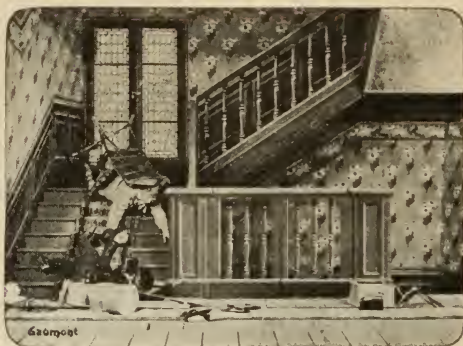
Approximate Length, 567 feet.



Shows the sad plight of an innocent young man who pays a visit and seats himself in a strong, narrow chair, whose arms are

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close together. When he attempts to arise he finds it impossible, resembling in a way a mouse that has gone into a trap easily, but



cannot get out again. The film shows the wanderings of the young man with the chair attached and gives rise to many humorous situations.

G. D. 1610.

BUYING A LADDER.

Price, \$72.48.

Approximate Length, 604 feet.

Suburbanite making his purchase. He buys his ladder, and after a good deal of tilting manages to get it on to his shoulder and makes for home.

In the street (a crowded thoroughfare). Futile attempts to balance the ladder. Mashing people's heads, knocking off hats, the ladder swings right and left, causing terror and destruction in every direction.

He tries to board a 'bus; he tries to climb the steps with his ladder, but the ladder pulls him down. He reaches the top with the ladder, only to be chased by the conductor and slung over the side with his ladder. He places the ladder against the side, only to have it flung back on to his head. He makes sundry attempts to board the 'bus, but eventually gives it up as a bad job.

He attempts to mount an electric tram by placing the ladder against the side, and before he can reach the top the tram commences to move, and he and the ladder are precipitated into the road.

He wanders, under much distress of spirit, about the various thoroughfares, abused by many, vainly seeking a conveyance with a driver of sufficient courage to convey him to the nearest railway station.

He persuades the driver of a four-wheel cab to carry him and his ladder to the station. Struggle to mount the cab. The cab mounted. Difficulty in finding suitable position for ladder. The ladder carried at right angles to cab across driver's knees. Imagine a twenty-foot ladder at right angles to a cab being driven through crowded streets! Result, destruction and trouble in every direction; up one street and down another, an infuriated crowd behind. The vehicle overtaken and stopped. The man and the ladder pulled off. Cabby drives away, glad to get out of it, leaving the other to face the infuriated crowd.

Almost exhausted and much depressed in spirit he meets a few friends; they go in to have a social drink, leaving the ladder out doors to the further annoyance of the public.

When our friends reappear they find the ladder has been placed

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before the entrance, and they trip over it into the street. All are under the influence of liquor, and they make an amusing sight as they attempt to carry the ladder in front of them. The experience culminates in the friends being taken into custody by the police and, luckily for the suburbanite, he is enabled to proceed.

The man and the ladder at the railway station. Frantic effort to get the ladder through the station doorway; he makes frantic efforts to get a twenty-foot ladder through a ten-foot doorway in an upright position. Some friendly porters and passengers help him out of his difficulty, and he bolts through the booking office, past the barrier, on to the platform.

Struggles on the platform. More havoc and distress. Arrival of the train. Owner and ladder bundled into the guard's van as luggage.

Suburbanite arrives home, packed as goods, bound with rope between the two halves of the ladder, which has apparently been cut in half for the purpose, and makes an admirable straight-jacket.

G. D. 1584.

THE ELECTRIC BELT.

Price, \$80.04.

Approximate Length, 667 feet.



A wife who sympathizes with her hubby, who is afflicted with lumbago, discovers the newspaper advertisement of a doctor who offers to cure all such sufferers by means of an electric belt. To this doctor she goes, buys the belt and sews it in the lining of her husband's overcoat. He now comes into the room, bent and with a pained expression; but he puts on the coat and is transformed into a prancing, jumping, lively individual. The belt seems to exercise a sort of amorous influence over him, for the first thing he does on reaching the street is to jump in between two old women and kiss them vigorously; after this he tries his affections on a pretty damsel and he lands in a police station. Here, as soon as he is stripped of his coat, he is once more a bent, sick man; but his coat is put on a rack and he is thrown into a cell. A lady now enters, apparently the sergeant's friend, and the police officer taking a coat up from the rack accompanies her out. The belt has taken effect on him, for his first act on reaching the house is to kiss the maid. While he and his companions are in another room a tramp enters and steals the hat and coat. He, too, becomes seized with the fidgets and goes out on a kissing expedition, attacking several ladies with his caresses and finally making a public nuisance of himself by upsetting a push cart, the female proprietor of which he attempts to kiss. He is arrested and taken before a magistrate. As soon as he is stripped of the coat he becomes calm and normal, but he is placed under lock and key. The original owner of the

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coat is now brought from his cell, is given his coat and allowed to depart. On reaching the street he immediately sells it to a



cast-off merchant, who also takes on the peculiar gait for which the belt is responsible. The cause of all the trouble is finally seen



hanging outside of a second-hand clothing establishment, where it scares off pedestrians by its sudden violent convulsions.

G. D. 1593.

ANIMATED PORTRAIT.

Price, \$26.88.

Approximate Length, 224 feet.

This is a very amusing subject, with just a slight touch of sensation and mysteriousness.

The setting is the studio of an artist of the colonial times. The dress is of the same type, and the spirit of chivalry and honor of those days is apparent throughout. A number of ladies call at the studio, and while one of them poses for the artist the

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latter's assistant is engaged in entertaining her. The artist finishes the picture, and before framing it is submitted for inspection. It meets with universal approval and is properly framed and delivered to its destination. When it is hung and the husband examines it the picture's head and shoulders move forward as if in recognition, but at the same time the stooping figure of the artist's assistant is seen bowing to the lady and gallantly kisses her hand. This enrages the husband, and he has the picture returned to the artist forthwith. At the same time he appears and, with his sabre, demolishes the picture.

The poor wife is upbraided and again is requested to pose, but this time on the home grounds, and she is waited upon by the ladies. The artist so finishes the picture, and it meets with the approval of the husband. However, after acceptance, the picture changes to that of a man juggling coin.

Beautifully executed.

G. D. 505X.

A MODERN MOTHER.

Price, \$46.08.

Approximate Length, 384 feet.

This subject illustrates the adventures and misadventures of the modern mother, as she might be "in the sweet bye and bye." A home scene shows a man trying to rock a baby to sleep; he does not succeed, and the wife, who is doing some writing, is much provoked and orders father and child out of the room. Soon after the mother puts on her hat and saunters off down the street with a lot of children in her wake. At the corner she wishes to make a speech and mounts a donkey cart, from which she is rudely precipitated by the upsetting of the cart. Procuring a little stool, she makes a further effort at another place, but the interference is too great and she moves along to another point of vantage. From here the sight of a bovine causes her, to take flight and seek refuge by climbing a ladder to the scaffold of a new building. While there the boys remove the ladder, and she is obliged to climb down the rough scantlings, which she does very awkwardly. When she comes down she drops into a tub of water just as her husband comes upon her with the empty carriage. Turning the vehicle over to the wife he admonishes her, and she is now glad to resume the feminine duties and leave the man to his own.

Highly amusing.

G. D. 1566.

SERVANT IS A JEWEL.

Price, \$60.84.

Approximate Length, 507 feet.



The scene opens with the drawing-room of a merchant and on the couch is seen the maid, reposing and enjoying a cigarette.

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The door opens and the merchant enters, but is unobserved by the maid. In amazement he watches the maid and then opening the door of the room he signals his wife, who, upon entering, throws up both hands in horror.

The man advances cautiously and stoops to light a cigarette on that in the hands of the girl. This frightens her and, throwing the cigarette away, she jumps up and grabs her duster, but the mistress is now rebuking her severely, so she throws the insignia of her order, dust cap and apron at her employers, and leaves their employ.

The next scene is the office of an employment bureau. The merchant and wife enter and make inquiry for a maid. Offered seats they place them so as to be able to judge the style of girl by her general appearance as well as by the answers to their inquiries. The first three are dismissed in regular order as unsatisfactory but the fourth one is a winner because of her apparent advance in years and the fact that she is possessed of a physiognomy that will make her immune from the annoyance of gentlemen callers. At the home they find several callers in the parlor, and while they are entertaining the maid enters with duster and carpet beaters and soon has the dust flying so thick that the visitors depart in haste and the man is obliged to put the maid out, while the madam collapses.

Next we see her in the drawing room washing out several articles of apparel and distributing them about on various ornaments and chandelier to dry. In trying to clean up the china closet she falls and brings that piece of furniture down with her, demolishing the contents. She is next busy preparing dinner, and complies with instructions to have it served at 6 p. m. Sent to market for some oysters, she is imposed upon by a lad, who gives her a tip to let him take the contents of the shells, allowing her to bring back the empty half-shells.

While out on this errand the mistress enters the kitchen to



find it almost flooded, as the water faucet was left open. Both merchant and wife are busy for a time cleaning up the floor. When the maid returns and soup is served, the man finds a bunch of hair in it and remonstrates with her, whereupon she takes off her wig and throws it into the tureen, intending to serve the balance of the meal bald-headed.

The oysters are now called for, and when the empty shells are served there is trouble in store, which ends in the maid knocking over the table and leaving the place in disgust.

COMEDY.

G. D. 3130.

PAYING OFF SCORES.

Price, \$24.00.

Approximate Length, 200 feet.

A sleeping room with a number of beds is illustrated, and we see several children engaged in innocent amusement.

Lifting up the covers of the bed containing the one still sleeping child in the room, they tie a string to her big toe and place the bath tub next to the bed. Now they take a water pitcher, which they place on the window sill, and fastening the string to the handle of the pitcher they attach to the other end a ball of paper.

Underneath the window, on the outside, is seated a maiden aunt, and as she reads they jiggle the paper ball in front of her face. She strikes at it repeatedly, and finally succeeds in catching it. When she pulls the string the little girl perceives the force at her toe and jumps out of bed and into the tub of water; at the same instant the pitcher at the window sill capsizes and contents come down over Auntie's head.

Jumping out of the tub the little one follows the string to the window, where she looks out, and as she does so the other girls close the window down on her shoulders, thus pinning her in position for further developments.

Auntie, coming into the room with a carpet beater, applies it vigorously to the girl caught in the window, and finally takes her out for a change of clothes.

Very amusing throughout.

G. D. 1636.

BUYING A DONKEY.

Price, \$76.80.

Approximate Length, 640 feet.



The opening scene shows a house wagon, and to the one side thereof is seen a donkey harnessed to a cart. The man is about to leave with the donkey when a girl leaves the wagon and takes an affectionate leave from the animal. The man halts his rig on the market for sale. A prospective purchaser is examining another animal when this particular outfit meets his notice. Making a thorough investigation he asks for a sample ride and is taken to his home in a jiffy, whereupon he pays the purchase price and the former owner departs.

The new purchaser calls his family and there is great rejoicing upon the new acquisition. The wife is to have the first ride, and taking their seats in the cart they give the signal for the start, but the animal refuses to move. Every form of inducement is attempted, but the animal is obdurate and will not budge.

A consultation of war is held and all conclude to go out into the woods to break the stubbornness of the beast. It is un-

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hitched and led around and numerous attempts are made to mount the charger, but all are unsuccessful, as with ease the little donkey dismounts the rider. An officer accustomed to a spirited horse now makes the attempt, but also fails. Hitching Mr. Donkey back into the cart, they lead him along, and soon they are met by several men with fireworks. Two large pin wheels are purchased and attached one each to the wheels of the cart. Then the new owner and wife now take their seats in the cart, and when all is ready the fireworks are lighted and the cart starts off in haste. As the pace is greater than was figured on, the occupants of the vehicle soon lose their seats and are left by the roadside.

The donkey runs on and directly reports to his former master, who is just reciting to his daughter the details of his advantageous sale. The series closes with a view of the three conspirators.

Very amusing in every phase.

G. D. 1617.

DON'T PAY RENT—MOVE.

Price, \$34.44.

Approximate Length, 287 feet.

The exterior of a tenement house, with a hand cart in front, which is being loaded with furniture by an old lady, who is evidently in a hurry and is constantly keeping a watch-out as though expecting some one to appear on the scene. She congratulates herself that all is clear, and is about to move off, with the assistance of her husband, when the one whom she has dreaded to see comes on the scene in the shape of the janitress of the tenement, who demands her rent before allowing the woman to go.

They try to push the janitress away and move off with the furniture, but the janitress hangs on, and finally climbs up on top of the furniture, using a broom with good effect to keep the owners of the furniture from dislodging her. After many ineffectual attempts to overturn the woman, they leave her in possession of the cart and go into a nearby coffee house, thinking to tire out the woman.

A boy, who has been a spectator, now takes a rope and ties the hand cart to the back of an electric cab which happens to be standing near, and watches developments. He has not long to wait, for the carriage soon obtains a fare and is started on its journey, and drags the hand cart off in its wake, to the great consternation of the woman who is seated on top of the furniture, which threatens to fall off at each swerve of the hand cart. The others, coming out of the cafe and seeing the furniture being led off, rush pell mell and finally overtake it, and getting the janitress at a disadvantage, dislodge her from her position, and proceed on their way, leaving the janitress to walk home at her leisure, which she does, venting her rage at being outdone by tenants who do not pay their rent.

G. D. 1720.

SUNDAY WITH THE BOSS.

Price, \$72.84.

Approximate Length, 607 feet.

This subject very amusingly illustrates the democracy of a philanthropic boss toward his less fortunate fellow man, the clerk in his office.

It is Saturday and everybody is seen hurrying along to their work. An office scene follows and we see the employer seated at his desk and several employees busily engaged doing the bidding of the former.

At the hour of closing one of the employees is about to pass out when he is recalled and his employer invites him to spend the Sunday with him. At first, greatly embarrassed at this display of democracy, he fingers his hat and scrapes his feet nervously, and finally finds his tongue to stammer a reply, which is an acceptance of the kind offer. Receiving instructions as to transportation, etc., he bows himself out and hurries down the street, exuberant in spirits. The next morning, bright and early, sees our friend on his way, and taking out his directions as he approaches the portals of a delightfully pleasant looking villa he finds he is correct, signals

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and as the maid opens the gate and in answer to his query for his host answers in the affirmative, he sprightly steps inside, and with pride he approaches the house and is about to walk up the staircase when his host comes down to meet him. After casual greeting he is given a fish pole, and both men stroll off to the little lake within the grounds. They get into a row boat, and from this our friend manages to catch an old corset.

Seeing a pond lily at a distance from the boat he attempts to reach for it and falls over the edge of the boat into the water. He is rescued by the boss, and getting on shore he tries to shake off the superfluous moisture, and is about to head for the house, where he hopes to be accorded the cheer of a warm fireside until his clothes can dry.

However, he is invited to the use of the lawn-mower, while his host rests. Then he takes a hand at pushing a wheel-barrow, which he fills with brick. He also waters the lawn, and is gathering fruit in a basket when the family of his host passes, and he is about to join them, but the madam has a lawn seat that needs trimming, so he is given the buck-saw to do this. Disgustedly, he throws down the saw and takes a seat, when the group returns, and madam honors him with the privilege of lulling the infant to sleep. Not daring to refuse, he makes an effort, and when the little one refuses to be consoled and continues to rend the air with shrieks, he promptly administers a thrashing, thus securing quite a relief for his troubled spirits. In another part of the grounds we see the host and a number of friends partaking of an outdoor luncheon. This concluded, a violin is brought out, and our hero is sent for and is now honored with the pleasure of representing an orchestra for an informal dance.

It is eight o'clock as he takes his station against a tree and the sweet strains of music from the violin waft upon the cool evening air. At ten o'clock he is still deftly wielding the bow, but his limbs seem scarcely able to continue to support him. When the hour reaches twelve the spirits of the gathering are just as high as ever, but the figure of the lone musician is seen to slip down to the ground and lies on the lawn, still playing, when one of the group compassionately relieves him of the instrument.

Directly, we see the host escort his distinguished guest, the employe, to a point on the ground from which he can direct his exit and return trip to the city.

Stumbling along a short distance, our friend drops to his knees, and placing himself more comfortably against a tree he is soon asleep. When he awakens the sun is high in the skies, and looking at his watch he hurriedly makes his departure and hurries to the office.

The employer, however, was at his office in due time, and laments the ingratitude of his subordinate by his failure to be on time. Accordingly, when the latter enters, he is taken to task severely. Exasperated, this modest individual is unable to contain himself longer, and in a very free and outspoken manner he relates the many reasons that he, as an employe, has to thank his employer for having kindly provided an opportunity to spend a day in the open air and, bowing low, he leaves the presence and service of his philanthropic superior.

G. D. 844.

OFF FOR THE HOLIDAYS.

Price, \$44.88.

Approximate Length, 374 feet.

A family about to spend the holidays away from home is busily engaged in preparing their various luggage and all in the house is upset. The numerous members of the family are hustling their baggage down to a waiting carriage, and the madam is making strenuous efforts to hurry the husband along. As the last trunk is being carried down, the madam preceding it by a few feet, the men lose control and it topples over, knocking the madam, a woman of about 300 pounds, to the pavement, where she struggles until her husband assists her to her feet. Several unsuccessful efforts are made to get her into the cab, but finally she is obliged to mount the box with the driver. The several members of the family crowd into the carriage and, with luggage piled high on top, the

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carriage wends its way to the depot. Experiencing a heavy jar en route the vehicle breaks under the load and topples over. With difficulty the various offspring are rescued from the interior of the overturned cab and proceed afoot to the depot.

The children get in the train all right when the head of the house requests a few minutes' delay until his wife can get up with the party. Running back he soon brings her on a truck, and after some trouble she is landed in the freight car. The conductor promptly signals and the train is off, leaving the hat of the madam and all the trunks and luggage back on the station platform.

Ludicrous in every phase and bound to cause much unadulterated joy.

G. D. 1497.

VILLAGE CELEBRATION.

Price, \$56.88.

Approximate Length, 474 feet.

Life in rural districts is unlike city life, in that there is more common interest in individual as well as general progress. A picnic or celebration is not a gathering of a select few, but is public and all are welcome. In this instance we see the drummer take his station and play loud and vigorously, thus calling together the entire population of the village. A number of attractions have been arranged, and we follow with great interest the unraveling of the entire programme.

A bathing scene attracts our attention and is of especial interest, as a pig has found its way into the swimming pool and is with difficulty rescued. The sack race is good and causes much merriment to the participants as well as the watchers.

A jug is now suspended on a rope and several willing candidates have themselves blindfolded and, with sticks, fan the air in their endeavor to break the jug. Unfortunately, one of the committee is hit with a stick and his silk hat suffers severely. A spider is next suspended, and as the under side has been blackened with soot the participants in this game are a queer looking lot after each has had his turn, leaving more or less soot on his face.

The game of caricatures is very interesting and amusing, as each individual endeavors to cut as ludicrous a series of expressions as possible as they face the committee awarding prizes. In the film we give a large view of each series submitted, and all will no doubt agree that the physiognomies are indeed frightfully distorted and provoke general amusement.

G. D. 1675.

LOOKING FOR THE MEDAL.

Price, \$48.84.

Approximate Length, 407 feet.

The subject opens with a street scene. The noon issue of a paper is just off the press and the men and boys are running down the street in mad haste to dispose of their stock.

The issue contains a special offer of 100,000 francs to the person finding the Daily Liar's Medal.

The proposition causes awful excitement in the town, and everybody purchasing the paper, as soon as the headlines are devoured, rushes off in a vain effort to gain the prize. Barbers leave their patrons and rush off with razor and shears and the patrons, still wearing the large apron around the neck, join the throng. Laborers drop their tools and hasten to try their luck to locate the medal. Soldiers leave their post of duty, officers leave their prisoners escape and men and women of every description are doing the most singular things to locate the medal.

Finally one succeeds and reports at the office of the publisher for his reward. The doors of the place are locked as soon as the man enters the place.

The crowd gathers on the streets and makes strenuous efforts to get in the place. At one of the upper windows is seen the lucky man, but, alas, as he looks down upon the crowd he leans out over the balcony and slowly sifts the money down to the scrambling mob below. Directly, he throws off his coat, vest and other apparel, and it is evident that, although he was fortunate enough to find the medal, he was unfortunate enough to lose his reason.

Approximate Length, 517 feet.



Mr. and Mrs. X, independent people, go for a walk in the country round about Paris, and perceiving some cows, which a man is milking in a field, and the weather being warm, Mrs X desires a glass of milk. Hubby calls the milker, who comes to them. Madam drinks, finds the milk very good, and says to her husband, "What a pity it is that you cannot get such milk in Paris." Mr. X agrees.

Suddenly it occurs to Madam that as she likes the milk so much, the only thing to be done is to buy the cow. Mr. X remonstrates loudly, but Madam will hear nothing—she wants a cow; she will have it. At last, after a discussion, Monsieur makes up his mind; he says to the man that he wants to buy one of these animals; after some parley the bargain is struck—there they are in possession of the cow. Monsieur leads it, Madam pushes it and hits it with her parasol, urging it along.

Paris Duty.—Mr and Mrs. X, still dragging their cow, arrive at the barrier; an employe of the grant stops them entering, telling them that they must pay for bringing animals into Paris. Monsieur does this with a bad grace; then they resume their way.

A Cafe.—On the terrace are some people eating and drinking. Monsieur and Madam, with their cow, stop before the cafe; they are hot and thirsty and want to refresh themselves. They wish to enter the cafe with the animal, but the proprietor, on seeing these singular customers, will not let them in and signs to them to sit on the terrace. They sit down, after having taken care to tie their cow to a neighboring table. Unexpectedly, two lads unloose the cow, while Mr. and Mrs. X, on seeing their cow making good its escape, get up abruptly, turning over the table before them, and rush off in pursuit. During this time the boys hold their sides and laugh, and the proprietor, attracted by the noise, pursues his customers, so that he can make them pay their bill and for the breakage.

Mr. X has overtaken his cow—he holds it by the tether; the cafe proprietor arrives—he pays and goes away.

A Tramway Stopping-Place.—Mr. and Mrs. X arrive with the animal. Mr. X attaches it to the tram, and prepares himself, followed by Mrs. X, to enter the car; but the ticket-collector is quite astonished to see the cow tied to the tram. He asks Mr. X if it belongs to him, and on his replying in the affirmative he tells him to take it off, and prevents him entering. Mr. X argues, loosens his cow, and goes away, followed by Madam.

Mr. and Mrs. X stop; a cab passes, they hail it. Mr. X explains to the coachman that he is going to tie the cow behind, and that it will follow; the coachman accepts, then they get into the carriage, the vehicle starts and the cow follows.

You see the cab pass, followed by the cow. Mrs. X leans over every minute to see if the animal is following, at one moment losing her equilibrium and rolling to the ground; she gets up, and rushes off in pursuit of the cab. She catches up and discusses with the coachman, reproaching him for not having stopped at the

COMEDY.

moment of the tumble. Finally the coachman gets down from his box, loosens the cow, and leaves the trio on the road.

Mr. X, pulling Madam and pushing the cow, arrives before the house. They prepare to enter, but the servant appears and prevents them passing. A terrible argument ensues, during which two wicked scapegraces approach gently; one of them carries under his arm a little cardboard cow; the first detaches the cow, while the second ties the toy by the tether resting in the hands of Mr. X; then they escape, leaving the cow. Mr. and Mrs. X, arguing, perceive nothing, when all at once Mr. X turns round and sees the cardboard cow. General great astonishment. Mr. X takes up the toy at arm's length, and is completely astonished at the substitution. During this the servant holds his sides and laughs.

G. D. 1814.

THE GAINSBOROUGH HAT.

Price, \$62.04.

Approximate Length, 517 feet.



A young married couple intend to visit the theater, but the lady has not a suitable hat. So the milliner is ordered to bring a selection, which she does; but not one meets with the lady's approval, and an enormous creation is ordered. This, on its arrival, pleases the lady, and she dons it preparatory to visiting the theater. An initial difficulty is experienced when the hat will not go through the narrow doorway, and the door has to be widened before the young couple can get to their motor. On their arrival at the theater they make their way to two seats which have been reserved in the center of the front row of the dress circle. (This scene is a particularly fine example of realistic staging.) We see



the circle full of applauding people. Presently a gentleman seated behind the lady requests her to remove her hat, as he cannot see a bit of the stage. His request is met with unconditional refusal.

COMEDY.

He appeals to the husband, and fisticuffs are soon at work. The attendants intervene, and the couple leave amid the jeers of the audience. They arrive home just in time to get the milliner's bill, which is in proportion to the size of the hat. The Gainsborough hat is torn into shreds by the husband, who places a little toque on his wife's head and shows her how much prettier she looks dressed as a normal being.

INDUSTRIAL.

G. D. 582.

COFFEE PLANTATION.

Price, \$59.28.

Approximate Length, 494 feet.

In this particular instance we have obtained a very fine picture of a South American Coffee Plantation, "Cafetal," known as "La Maria," situated near Bogota, and owned by a wealthy coffee-grower, "Cafetero," Emiliano Paez.

First Scene, "Gathering the Berries."—At work in the plantation. Fine detail of the rich, ripe fruit.

Second Scene, "Husking."—A good view is here obtained of the peculiar nature of the husking process. The machine is in full work. The berries are poured into the hopper, passed through the dividers, or peelers, and turned out at the bottom fresh and clean. The husking machine is worked by water power, which is obtained from the adjacent stream, the water being brought to the power-wheel by means of a wooden duct. The above process is seen with minute distinctness.

Third Scene, "Drying in Sheds."—After husking, the beans are taken for drying to the "Drying House," a long, high, narrow building in the depth of a wood. Here the beans are packed into long bags of 20 to 30 feet in length and about 6 inches wide. When a number of these are suspended from the roof rafters the effect is very curious, giving the appearance of enormous, abnormally-sized sausages. The temperature of the drying house is kept at 80 to 90 degrees by means of a furnace beneath the floor.

Fourth Scene, "Sun-drying."—The process is then completed by the sun. The beans are placed in large wooden trays 10 feet by 6 feet and 8 inches deep, which are supported on trestles. Then when the sun is at its height the plantation hands go out, and with a long hoe-like apparatus turn the beans over and over till they are thoroughly dry.

Fifth Scene, "Hand Sorting."—This is done by women who, seated at long benches, clean and sort the beans preparatory to packing.

Sixth Scene, "Dispatching Beans by Mule to the Coast."—The dried and sorted beans are then packed away in sacks and loaded on to mules. To load a South American mule in such a way that he will carry his burden it is necessary to blindfold him, for should he see the load placed on his panier by the "peons" he will stubbornly refuse to budge an inch, and will stand stiff-legged, in spite of all the urging in the world. But if he is blindfolded and then loaded, his eyes being uncovered, he solemnly goes on his mulish way.

Seventh Scene, "A Refreshing Cup of Coffee in Old England; Enjoying Coffee on the Lawn."—A cool and refreshing scene in striking comparison with the sun-scorched, arduous scenes which have gone before. Probably not one per cent of the vast number of those who enjoy the invigorating beverage has any conception whatever of the labor and toil entailed in the heat of the broiling sun, far away in the South American Continent, to provide the means of brewing the delicious drink.

SENSATIONAL.

G. D. 1484.

THE SMUGGLERS.

Price, \$31.20.

Colored, Extra, \$31.20.

Approximate Length, 260 feet.

This subject very vividly illustrates what vigilance is observed by the government to eliminate the nefarious practice of smuggling.

Scurrying toward the frontier is a rough and hardened looking character with a large bag on his back. We follow him as he scampers through the woods, crossing a stream back and forth. He has been observed, and the officers are hot on his trail. The methods resorted to to elude the officers show that the man is an old offender, and despite his many artful ruses the officers, who are equal to the occasion, are seen to gain at every stage.

Reaching a cliff barely across the frontier we see the man cast his burden over, and attaching a rope to a projection he is sliding down the mountain side just as the officers appear. Taking out a knife the latter cut the rope, and the man rolls down and lands in a heap just a few feet from his accomplices, who are anxiously awaiting his arrival and who have already taken charge of the bag of smuggled goods. The result is disastrous to the perpetrator, and it is again evident that "the way of the transgressor is hard."

Very exciting and good action throughout.

G. D. 1591.

CHILD'S CUNNING.

Price, \$80.04.

Approximate Length, 667 feet.

The home scene shows a pot of molten metal on the stove, a set of moulds and other paraphernalia of a counterfeiter. The husband is busy filling the moulds, while the wife and daughter are engaged in polishing.

Presently the various appliances are secreted about the room, and the daughter is given a new, bright coin, and told to take care of the house while the parents go out to make some necessary purchases.

In some instances the coin is refused, and in others accepted and the change returned. We leave them making purchases, and return to the house, where the girl finally takes her jumping rope and goes out to play. As she comes to the play grounds she finds a woman and child there begging. Hurrying back home, she gets the coin given to her and gives it to the woman, who starts off with it to the nearest store. Here the coin is refused and the woman reported. She leads the officer to her youthful benefactress. The officer now takes the girl to the station, where she is closely questioned, but divulges only the information that she picked it up on the ground. The officer discharges her, but a secret service man is seen to follow at a distance and note well the house she enters.

Waiting in the hallway the girl waylays the baker boy, and takes him into their room, where she packs into his basket the contraband apparatus, and covering it with a large towel starts the boy off with instructions as to the disposition. The lad gets away without trouble, and really does not know the nature of the goods he is taking with him.

Directly the parents return, and they are followed by a number of officers, who promptly search the house. The parents are very excited, and at the same time nonplused, because they cannot understand what has become of the outfit they left secreted in the house.

The representatives of the law are beaten and obliged to return without the find they anticipated making. When the officers are out of the room the parents fondly caress their little daughter, who by her cunning has saved them from years of penal servitude. They now resolve to make an honest living.

DRAMATIC.

G. D. 1631.

THE PRISONER'S ESCAPE.

Price, \$60.00.

Approximate Length, 500 feet.



A man is seen to obtain his liberty by leaping from one of the windows of a prison and running across the plain. He is observed by a sentry, who fires at him and raises an alarm, causing instant pursuit of the convict, who, in his race to elude his pursuers, suddenly appears before an old lady, who is playing with a little girl, her grandchild.

He begs her assistance, saying that he has escaped from jail, and pleading with her to help him. The child joins in the plea, and the lady hides him behind a bush and throws her cloak over him, and commences to play with the child. When the prison guards come up they ask if she has seen an escaped convict; pointing in another direction, she sends the soldiers off on the wrong track, and when the coast is clear she calls the man out. He blesses and thanks the old lady, and goes on his way to freedom.

Returning to his old haunts, he is welcomed by his boon companions, who rejoice with him at his escape. But he is persuaded, after being plied with liquor, to join in an attempt at burglary. Very reluctantly he commences this work, and tries to get out of it. On the threat that he will be held up to justice if he does not do his pal's will he is compelled to go with him. In getting through a window they disturb the slumbers of a little child, whom the burglar recognizes as the child which accompanied the lady who helped him to escape. Taking the child in his arms, he consoles it and calms it to sleep, while his companion ransacks the house.

Gently he replaces the child in its cradle, where, nestled in comfort, it goes to sleep holding the finger of the man. He tries to release it, but fears to awaken the child, and as his heart softens he is unable to use force, and the tight hold of the sleeping child defies his weak efforts. The lady of the house discovers the other burglar and calls the police, who capture and take him off to jail. The lady, still trembling with fear, goes to the bedroom of the little child, and to her astonishment discovers another burglar, held by the little child, and recognizes in him the man whom she had helped to escape. He explains the predicament in which he was placed. He again asks her charity, sympathy and help, and for the sake of the little child who has kept him a prisoner all the while, she listens to his plea, and pointing out through a window to a church which is seen in the distance, she begs of the man to go to the church and commence a better life. He agrees to this, and is soon at the church making his vows before the altar, and rising

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with a resolve, he goes out to seek work, which he obtains. We next see him an honest workman, respected by his companions, working at the bench and receiving the wages due to him for his weekly work, fully carrying out the text: "A little child shall lead them."

G. D. 1679. EPISODE OF THE PARIS COMMUNE. Price, \$35.28.

Approximate Length, 294 feet.



A touching illustration of the loyalty of purpose as conceived by a youth in France. The desire for freedom and liberty innate in every individual and in the realization of which we see many different, and in some instances unique, endeavors throughout the universe, is illustrated in a very pathetic manner.

The opening scene is that of the kitchen and living room of a French widow. Seated at the table eating his breakfast is her only son. At this moment a detachment of soldiers passes the door, and the boy jumps to his feet and takes up a bottle of milk, the delivery of which he assumes as the cause for his sudden departure. The anxious mother watches her son until a bend in the road takes him from view.

The next scene shows the efforts of a number of men building a barricade in the street to resist an attack by the soldiers. The men order him back to his home, but pushing his way forward, he passes through the incomplete fortifications and runs down the street until at a corner of an intersecting street he comes upon another group of men, who are fleeing from the soldiers and shooting as they run. Several of the men are killed and lie out in the street, and the remnant run for the protection of the barricade and the assistance awaiting them there. Our young hero is now with these men. The soldiers close upon them, fire a volley, and the boy now picks up the gun of a fallen man and is about to shoot when the soldiers vault the barricade and with another volley kill almost the entire number.

The gun is knocked from his hands by an officer and he is about to be shot to death when he pleads to be permitted to return the bottle of milk and say farewell to his mother.

This is granted, and we see in the next scene the pale faced boy entering his home and taking an affectionate leave. Walking backwards out of the room, he throws a kiss to his mother, and then darts back to the last scene of action. As he reaches there the last of the rioters is standing up against the wall with bared chest and shot to death. As the man falls the boy jumps quickly to his place, and the officer orders the men to take aim, but before the command to fire is given his mother rushes to the front, and with her form shields the boy. The officer orders the soldiers to

DRAMATIC.

rest their arms, and now the mother on her knees beseeches the officers to spare the life of her son and only comfort. Her plea is



granted, and as mother and son embrace and walk away the officers ruefully shake their heads as they contemplate the misguided but noble sacrifice of the boy for principle.

G. D. 1632.

SERVANT'S GENEROSITY.

Price, \$93.60.

Approximate Length, 780 feet.

This is a very pathetic subject, and depicts very vividly the generosity of a servant to her master. The story is that of a bank



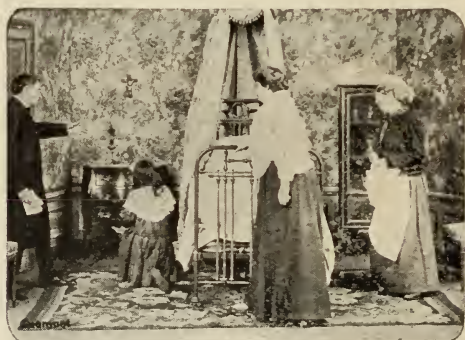
cashier who is robbed by a wayward son. To save his honor his valuables and everything possible are disposed of to cover the defi-

DRAMATIC.

ciency. The family is suffering for the want of food, when the little daughter offers an earnest prayer for help, which is answered



by the servant instructing her banker to send her personal savings



to her master anonymously. Very dramatically presented, and offers a powerful sermon. Bound to retain deepest interest throughout.

G. D. 55.

THE GAMEKEEPER'S DOG.

Price, \$56.04.

Approximate Length, 467 feet.

A very interesting production, depicting the cowardice of a motorist, the valor of a gamekeeper, and the almost human instinct of the latter's dog. The photographic quality of this is good. Returning from a hunt with his faithful dog, the gamekeeper is seated in front of his tavern when an automobile stops, the occupant alights, takes his place at one of the tables and endeavors to engage in conversation with the keeper's wife. This the keeper resents, and in requesting his wife to stand to one side unfortunately exposes his back to the motorist, who takes advantage of this, and striking him a terrific blow jumps into his auto and is soon speeding away.

With difficulty the keeper is restrained from using his rifle to avenge himself, but, offered a cart standing close by, he follows

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the auto in a vain endeavor to overtake it. As he gains upon the latter, the motorist draws a gun and shoots, striking the keeper a number of times, who falls to the bottom of the cart exhausted. The horse soon halts, and the keeper's dog, surmising that all is not right with his master, jumps at the horse and soon has him headed back for home, where they arrive shortly, and the keeper is removed and taken into his home and properly cared for.

Smarting under the injustice and insult he was unwittingly obliged to submit to, the keeper and wife lay a plan by which the former is able to meet his foe and avenge himself honorably. Accordingly we see the keeper's wife in the road at a given point when the auto comes along, the occupant alights and instructs the chauffeur to go on. The man and woman are soon engaged in conversation, when the keeper appears, removes his hat and coat, and, coming forward, taps his foe upon the back and demands satisfaction. The motorist draws a gun, but is prevented from using it effectively by the timely action of the keeper. In the fight that follows our hero is very considerate and deports himself a thorough gentleman, but administers to his cowardly antagonist a well-deserved thrashing. The keeper and wife now return home, and the entire audience, no doubt, join them in the feeling that their honor has been vindicated.

G. D. 1687. THE ROMANCE OF A FISHERMAN'S DAUGHTER. Price, \$49.20.

Approximate Length, 410 feet.



This is a very good film, with excellent photographic quality. Abundant water scenes of most superb character form a part of the background. The opening scene portrays two of the principal characters of this subject, the fisherman standing on the threshold of his home with his daughter, a demure but sweet faced lassie, seated on a bench next to the doorstep, mending a net. A traveler approaches and requests to be permitted to photograph the two. The request is granted, and having made the exposure and expressing his thanks, the stranger passes on, followed by the admiring gaze of the maid. A sailor, coming along the same path, is received by the father very kindly, but the latter soon enters the home, leaving the former in the company of his daughter. He is evidently deeply in love with the maid, for he makes his declarations in a very dramatic manner, but his attentions are not acceptable, and she joins her father. Hopeless, he staggers on to his quarters.

We next see the stranger at the coast throwing stones into the rough sea. The fishermaid passes along with a basket of fish bound for the market, and as the two meet he presents the finished photo-

DRAMATIC.

graph, purchases her lot of fish, and as she passes on he throws a kiss and watches her longingly.

The next scene is that of the rough seacoast with the water dashing itself against the rocks in a mad fury. The maid is seated on a large rock, listlessly gazing out to sea, when our stranger happens along. He offers his attentions, which she shyly permits. The sailor lad, seeking the maid, comes upon the two unexpectedly, and the sight of the traveler making love to the object of his adoration causes pangs of jealousy to vibrate his frame. He follows them as they pass along the rocks, and when he comes upon them he madly separates them and with a bowie knife endeavors to strike the traveler, but the maid interposes, and receiving the knife-thrust falls to the rocks apparently mortally wounded. Consternation now fills the heart of the traveler, and grief stricken he bears the limp form of the maid to her home.

The final scene is the interior of the fisherman's home, the daughter is convalescent, and at her bedside is seated the sad parent. The traveler calls to learn the condition of the patient, who is ushered in, and is shortly followed by the sailor, who now is remorseful for his deed and craves the pardon of the one he wronged. This she grants, and he is roughly thrust from the room by the indignant parent. Our traveler soon expresses his love, is accepted, and receives the parental blessing. This is a very touching scene. The entire film is undoubtedly most interesting. The evening scene at the sea coast is beautifully tinted.

G. D. 1664.

FOUR-YEAR-OLD HEROINE.

Price, \$51.24.

Approximate Length, 427 feet.



Library of a modern home is shown—husband, wife and child each occupied in their particular diversions. The maid is called in, who dresses the child in street garments, and the two leave the house for a stroll. Entering the park, they walk through the lanes and avenues, the little girl running ahead and skipping the rope. Finding a vacant bench, the maid takes possession and presently doses off. The little girl playfully runs away and accidentally comes upon the scene of a "hold-up," whereupon, unobserved by the foot-pads, she ties her rope across the passageway through which the robbers must of necessity flee. As anticipated, the robbers, in attempting to escape, trip over the rope and become entangled. In the meantime our young heroine runs out on the public thoroughfare and gives the alarm, to which two officers respond, whom she leads to the spot, where they capture the hold-up men.

Our little girl runs farther on and, coming to the brink of the river, observes a blind man who is about to cross an open draw

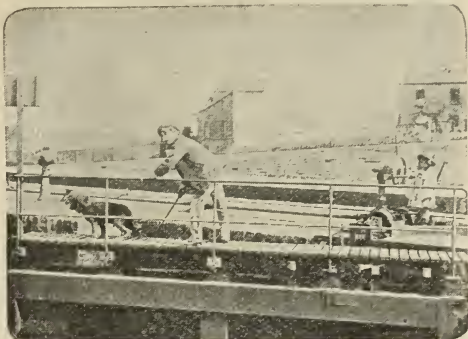
DRAMATIC.

of a bridge. Through herculean efforts she manipulates the mechanism of the bridge just in the nick of time, thereby saving the life of a poor blind man.

The next scene shows three intoxicated men staggering down a street—oblivious to all danger. A train of cars is about to cross the street; our heroine, noticing the death trap into which the intoxicated men are about to stagger, runs ahead and closes the gate, thereby impeding their progress and consequently saving them from injury and possible death.

The nurse, upon waking, discovers that her charge is gone, and scurries away in search of the little girl. Not finding her she returns home and reports to the frantic parents that their child is lost.

The little girl now rambles on aimlessly, and discovering her



plight tells a passing officer that she is lost, whereupon she is brought to headquarters, where she gives her name and address, with which information they soon notify her parents by telephone and dispatch an officer home with her.

Arriving home, she is received joyously, and the scene closes showing the little girl comically scolding the maid for her carelessness, then followed by forgiveness and embraces.

G. D. 1641.

RETURNING GOOD FOR EVIL.

Price, \$52.08.

Approximate Length, 434 feet.

A thrilling and pathetic scene is dramatically enacted. The first scene shows the interior of a poor workingman's home, wherein a sick child is lying in bed, over whom the mother, father and a doctor bend—the three showing great anxiety over the child's condition. The doctor writes a prescription and departs. A milkman enters the room with a bottle of milk. The poor man tells the milkman that he cannot pay for the milk, whereupon he is told that he can have the bottle gratis. A poor charwoman enters with a bundle of fagots; seeing the circumstances which the poor man is in, she also leaves her burden without accepting any pay.

The workingman now dons his hat and goes off to the drug store to endeavor to procure the needed medicine for his sick child. There he is turned away and returns home, where he is met by his wife, to whom he explains that the druggist would not fill the prescription without money. She bids him to go again, giving him a basketful of vegetables to offer as exchange for the medicine. Upon his arrival he entreats the druggist to accept the vegetables as payment for the medicine. This offer is spurned very rudely, the clerk throwing basket and all on the floor. As he stands by, a little girl and maid enter the pharmacy. The druggist greets them

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and fondly kisses his little girl, who is on her way to school. The toiler returns home empty-handed—exhausted and downcast kneels at the bedside of his sick child and the scene changes to a school-room. A little girl (the druggist's) enters late—makes her excuse to the teacher and takes her proper seat and joins in the class work.

Again the scene is changed to views of the poor man digging in his garden, when an alarm of fire is given. He immediately drops



his shovel and joins the volunteer fire department, who are running down the lane to the blaze, followed by almost the entire populace. The fire proves to be in the school. The volunteers climb upon the structure, while smoke and flames pour from every window.

The chemist's daughter is missed, whereupon our hero climbs up a ladder and enters the room, which is ablaze and full of smoke. After groping around he locates the child and, almost exhausted himself, he tenderly carries her down the ladder, where he is met by the druggist and firemen, who relieve him of the burden.



The last series of views shows the poor man's daughter, now convalescent, bundled up and sitting in front of their hut, where the druggist and his little daughter make a visit. The latter runs forward and presents the sickly child with a large bouquet of flowers, and then the pharmacist steps forward and embraces the invalid, upon which scene the workingman, with head bandaged, appears and spurns the advances of the druggist. Upon the entreaties of both children they shake hands, and forgiveness and reconciliation follow.

DRAMATIC.

G. D. 1677.

THE COLONIAL SOLDIER.

Price, \$78.00.

Approximate Length, 650 feet.



It is a powerful drama of fascinating interest, touching and full of intense pathos. This picture story without words unfolds in every inch of film beautiful episodes in the life of a soldier at home, the parting, en route to the battlefield, camp-fire life and return home.

The series opens with a faithful scene of a dock, where all is bustle, baggage men heaving large trunks, usual hangers-on, sailors and passengers. A soldier accompanied by his wife and child appear and board the auxiliary tug. The vessel steams off, passes several craft and finally reaches the ocean liner, a monster, which passes directly in front of us—giving a very instructive picture of one of the ocean greyhounds.

A gang plank is passed to the tug and the passengers are transferred to the steamship. Here a very touching scene is enacted as the soldier bids farewell to the two dearest to his heart. The woman with heavy heart and the child leave the steamship, which sails away amid the flutterings of many handkerchiefs. One is almost tempted to wave his handkerchief, so realistic is the scene.

The soldier's home is now shown, wherein his wife, lonely and in sorrow, is writing a letter, to which the baby, with the guiding hand of the mother, adds a postscript, then both kiss the letter and seal it.

The following series of views faithfully portrays camp life, tents, soldiers and sentries. A skirmish is enacted; the enemy, crouching, slowly creep up to the sentries and, discharging their guns, surprise them, but are repulsed, and in the melee our hero is wounded. Another camp scene, an orderly appears bearing letters, soldiers hastily and expectantly gather around the officer who distributes the mail. They squat on the ground and eagerly devour the contents. One unfortunate man, not having received any mail, a picture of despair and disappointment, is consoled by his comrades and resigns himself to his fate.

The last scene is that of the good ship returning with the soldiers; our hero eagerly runs down the gang plank to meet his faithful wife and child. The meeting scene sends a thrill of unalloyed sentiment and pleasure into every observer.

G. D. 3137.

SAVED FROM THE WRECK.

Price, \$74.40.

Approximate Length, 620 feet.

A very pathetic story depicting scenes incident to coast life. The wrecking of a fisherman's craft, the suspense of the wife and

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friends, the thrilling rescue by members of the life-saving crew, all are pictorially related in such a fascinating manner as to hold the interest throughout.

The series opens with a view of the living compartment of a fisherman. On the way to the docks others call in and spend a few moments and all are off to their task. Mother and daughter, a little girl of eight, take affectionate leave and, after the men have left, they watch them from the window. The room is cheerful, and happiness redounds from every act throughout the daily routine. Night comes, but still the men fail to return, and we see the anxious wife, taking a wrap, go out on the coast with her little daughter and both peer out on the sea, but all to no avail, as nothing meets the gaze of their anxious eyes. They kneel down together and two silent but fervent prayers mount to the throne of Almighty God for the preservation of the husband and father. They return to their home to continue the anxious vigil. Out on the stormy sea one of the frail craft is wrecked and soon sinks from sight; nothing but the top of the mast remains above the raging waves and this threatens to snap as it sways to and fro. In the gathering darkness the other craft are unable to see the figure of the fisherman clinging to the top of the mast of the sunken ship, and they do not even miss it until all are docked. Stopping at the cottage on their way they regretfully report the absence of the one craft and one old man is left to cheer and comfort the loved ones. They scarcely dare bid the woman hope. At the break of dawn we see the woman with a glass scanning the sea, if, perchance, she may not be awarded some glimmer of hope. Yes, behold! she sees something that appears to be some signal of distress. With others watching with her she rushes to the life-saving station and reports what she thinks she sees. With their more powerful glass the object is soon detected, and it is discerned to be a man on the top of the mast weakly waving his hand for help. A boat is launched and out they go. The sea is still rough and bids fair to give them trouble, but manfully they struggle on in their efforts. At last they draw near, throw a line and, with this fastened to his waist, the unfortunate fisherman, almost exhausted, is soon close to the edge of the boat, where helping hands reach out to draw him in.

Reaching the shore, the wife and husband meet in fond embrace, and he is taken to his home, where comfort and cheer await him. The series closes with the family in loving embrace, and grouped about them are the hosts of neighbors all joining in the joy of the added happiness to this household.

G. D. 1556.

THE LITTLE GLOBE TROTTER.

Price, \$58.44.

Approximate Length, 487 feet.

Our subject opens with the parting scene of mother and son. The latter, equipped with the wanderer's staff, an extra pair of shoes, the little supply of edibles done up in a 'kerchief and the harmonica.

The lad is scarcely more than ten and looks regretfully into the eyes of his mother as they are about to part. A party of friends join the pair, and together they walk a distance, when the mother is permitted to have a last little stroll with the boy. After the separation he struts manfully along, and when he reaches the first town he places his belongings to one side and plays on his instrument, hoping to receive charity of some kind. He is, however, greatly disappointed, as he receives a beating from the apparent landlord, and a lot of boys hoot and sneer at him.

Taking his possessions he wanders on and, when evening comes, we see him sit down alongside the road and endeavor to sleep. The shelter of the underbrush is meager and he is soon chilled so that, tucking his collar around his neck, he wanders on in vain effort to keep warm. As he draws near to a dwelling in the clearing he drops his possessions and, hesitating an instant, he faints from exhaustion. As the boy lies there on the ground he has the

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vision of the birth of Christ in the manger at Bethlehem. This is very beautifully reproduced.

It is bitterly cold, and the snow is lightly filtering a sheet of white over the prostrate form as a man and woman about to go away observe the lad and his possessions scattered over the ground. Tenderly they gather him up and carry him into the warm house, where he soon revives and tells his story. He is cared for and given every comfort of the home.

The lad has grown and has been away from his home several years, when the love for his home and mother become so strong



that he finally concludes to return. He imparts his wishes to his foster parents, and although they have learned to love the lad they cheerfully consent to his departure. The time for departure has come. We see the man break the savings bank of clay to give its contents to the lad and clad in a heavy suit and cap he takes his accordion and, after an affectionate farewell, he starts out on his journey to home and mother.

Finally reaching his destination we see him stop at the gate and, taking his accordion, he plays, but scarcely has he started when a woman comes forth in haste, and after a quick survey the two are in each other's embrace.

A very pathetic story, well rendered.

G. D. 3071.

MESSAGE FROM THE SEA.

Price, \$52.08.

Approximate Length, 434 feet.

This subject relates the thrilling experience of a sailor shipwrecked and afloat on a raft on the ocean.

The first scene is that of a beach with a wide expanse of rolling ocean. Next we see an exterior view of the home of Harry Mainstay, and coming from it is Harry, clad in sailor's garb, his wife and daughter, who accompany him to the ship, and father and mother, who are following the party and waving adieus. Arriving at the gang plank Harry takes affectionate leave from his wife and daughter, and the boat is soon under way.

Out on the ocean a heavy storm is raging, and the ship is wrecked on the shoals. A raft of planks is the only means of rescue.

We now see the raft out on the ocean, tossed to and fro, flying on a pole a remnant of a flag as a signal of distress. There is a box in the center of the raft, but the provisions are exhausted, and the bottle of fresh water is about to be finished. It contains only a swallow; one of the number is in a faint on the raft and the other is crazed by the want of food and by fright. Harry is almost beside himself, but he wishes to help the one almost dead

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lying on the raft, and with this purpose in view he is emptying the bottle in a cup, when he is obliged to fight a battle with the crazed man. Finally it is necessary to strike the latter such a blow that he reels, and the next instant he is swallowed by the ocean. In the empty bottle Harry places a paper, on which he has written the names of the two lone survivors, and casts the bottle into the sea. The waves gradually wash it to shore, and one day, as his wife and daughter stroll the beach, anxiously peering out on the sea, the girl comes upon a bottle, which she brings to her mother, and therein they find the slip. Both believe the husband and father dead and mourn his loss, and we accompany them to the cemetery, where they are intently gazing upon the family plot, regretting that they have not even a mound to bedeck with floral offerings.

Out on the sea we note the raft still intact and supporting the two famished men. A boat is sighted, and taking off his top shirt Harry makes frantic efforts to attract attention. He succeeds, for soon we see a row boat draw near and take up the poor unfortunates. When next we see our hero he is attired in a new sailor suit and is wending his way through the cemetery, where he anxiously seeks some one. As he comes upon the two figures we left at the family plot, all dressed in deepest mourning, he scarcely dares draw near for fear of the shock, but after much deliberation he manages to draw their attention his way, and upon recognition both step forward to his outstretched arms and joy reigns supreme in the hearts of the three.

Very dramatically presented and certain to meet with general approval.

G. D. 1578.

THE BAD SON.

Price, \$55.68.

Approximate Length, 464 feet.



Scattered about the drawing room of a modest home are the various members of the family. The husband is reading the paper, the wife is busy with some needle work, while the little girl is looking at her picture book. The grandfather and mother are also in the room, but are less occupied, when a paroxysm of coughing from the old man causes the young wife, daughter-in-law to the patient, to jump up and apply a remedy to relieve the attack. Shortly after this the young husband looks at his watch and, holding the lamp, awaits until all gather and leave for their respective chambers. Soon the man returns and, helping himself to the funds of his parents and jewelry of value, he departs and we soon see him at the gaming table, where he loses his money and then secures

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a loan on the jewelry, the proceeds of which he immediately loses. Seeking a loan he is refused and returns home.

The parents have arisen and, coming down to the drawing-room, the jewels and money are missed, and their doubt as to the honesty of the son is directly verified as the son, returning from his night's adventure, tells the tale by his weird appearance. The father demands the immediate departure of the son, and the mother, with pleading looks, follows the son to the doorway.

At the naval station he seeks employment, and after sincerely



pleading his case he is enrolled and given employment as a stoker on an outgoing steamer. Several days after he comes upon the scene of mutiny just as the captain is being made a prisoner. Taking the captain's gun from his pocket and using it promptly he kills the ringleaders and subdues the confederates, for which he receives the thanks of the captain. We next see him on a foreign shore in a den of iniquity, but as the others sleep he has a vision. His home passes before him and he sees his father suffering



and the family in want. When he awakens he jumps up and makes a start; his companions endeavor to deter him, but nothing will hold him back. He must see his father and apologize for the wrong and beg to be taken back again.

After a journey he arrives home, but no one is there to welcome

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him. Directly, the family comes in all dressed in black, just returning from the cemetery, where the remains of the father were placed for their last repose.

The mother turns from him with a haughty air, but his little girl puts her arm about his neck, while his wife pleads with the mother, and so the heart and pardon of the mother are won back to the wayward son.

Very pathetic and dramatically executed.

G. D. 293.

THE MINER'S DAUGHTER.

Price, \$73.68.

Approximate Length, 614 feet.

A very beautiful subject, and the dramatical presentation thereof is perfect in every detail.

An artist is making a sketch in the woods when a young lady in a white garment is seen wending her way along a foot path. She stoops to pick a flower, and in so doing she observes the artist and is about to go back. Coming forward, the artist begs her to pose for him in the attitude of plucking a flower, which she consents to do. Toward evening the two are strolling back to the home of the lady, who is the only child of a widowed miner. The father is seated on the stoop of the house, which is beautifully garnished with green vines, and upon being introduced he requests the stranger to step in.

The artist is evidently in love with the girl, for he immediately requests the parent to grant him permission to court the daughter. This the father does not permit, and gently puts the girl to one side and orders the man to leave. The girl is evidently also in love with the man, as she steps forward and stooping kisses the hand of the artist, for which the father sternly forces her back into the room. The artist leaves the house, but late in the evening is seen carefully scrutinizing the entrance. No one is in sight, and he walks back, but directly the door opens and the girl comes out. The man sees her and hurries to her, and both start off for the road, where they get into a vehicle and elope.

The next morning the miner awakes and careful search fails to reveal the whereabouts of the girl. Directly he finds a note explaining that his daughter has eloped and is to be married to the artist. He is sorrowful, and when later another miner calls for him he does not care to go to work, but upon being chided he takes up his tools and goes to his daily calling.

Five years have passed, and our artist has met with good success, and as his domestic relations are all that could be wished for the family is happy indeed. We see him now making a picture of his wife and child. The picture is a masterpiece, and wins him fame and fortune.

At about this time there is an explosion in the mine at which the father-in-law of the artist is employed. The miner is rescued, but spends long and weary days at a hospital. While here the daughter calls upon him and endeavors to accomplish a reconciliation. Her efforts are of no avail, as the father wishes to have nothing to do with her. Shortly after this the father is taken to his home, where a nurse waits upon him during his convalescence. He is here on his porch playing his violin when he has a vision of his daughter's home and happiness. He gives the violin to the nurse, while he continues to think of his daughter.

Coming along the road we see an automobile, and as it stops a distance from the house we see the daughter and child alight, followed by the artist. The mother removes the coat and bonnet of the little one, and arranging her locks she sends her up to greet the grandfather. The father receives the little one kindly, and takes her on his lap as fond reminiscences surge through his mind. When the daughter advances a few minutes later she is kindly received, as is also her husband, who comes forward with outstretched hand. The reunion brings joy to the children, as to the miner, whose convalescence is hurried along thereby.

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G. D. 3116.

STOLEN BRIDE.

Price, \$82.08.

Approximate Length, 684 feet.

A young lady is being housed in a comfortable and capacious residence. At the death of her parents she was taken in charge and cared for by a kind old man, who has given her everything her heart desired, and upon her reaching mature age has asked for her hand in marriage. She does not dare to refuse him, and she knows that he will continue to give her everything she might wish for, but still she does not love him as she would like. In fact, another has won her heart. In a conversation she has the day before the wedding ceremony is to take place we see her looking dejected and scarcely making response to his remarks. After he leaves she writes a letter to her lover, and acquaints him with the details of the nuptials, giving line of route, time, etc.

Seated on the lawn of a palatial residence, we see a handsome young man wrapped in earnest thought. A letter is brought to him, which he reads, and promptly gets up and makes preparations for a hurried departure. Directly we see him start off in a motor boat. Effecting a landing in shallow water, he wades through to the beach, and with his assistant hurries down to the city, where they take their position at a little creek which must be forded by the wedding party.

At the home of the bridegroom all is in readiness, the bridal procession wends its way to the waiting carriages, and they are off. At the creek the first two carriages pass unmolested, but the third is stopped in mid-stream and the bride taken from the groom and carried off. The groom is left heaping maledictions upon the heads of the guilty men. Reaching the launch, the bride is placed therein, and a hurried run is made to the opposite side of the lake, and the couple hurries off to the rector's.

The old gentleman, however, is not to be outdone so easily, and hurrying off we see him get into a rowboat, and exerting all his energy, he is soon across the lake and just in time to prevent the ceremony.

While the old man is talking with the rector, the young man determines upon a desperate plan, and hurrying to the lake he upsets the rowboat and bores a big hole in the bottom. Getting into his launch the men steam out and await results. They have not long to wait, as the old man and the bride soon appear, and entering the rowboat start back. Scarcely have they started when the boat is commencing to fill with water. This causes little concern at first, as the old gent uses his silk hat to dip it out, and then rows on a bit, hoping in this manner to soon reach the other shore. In this he is disappointed, as soon the boat fills so rapidly that the bride waves a signal of distress. The launch quickly responds and rescues the lady, managing to get away without the man. They stay close by and taunt the old gentleman, and when the boat is about to sink they save him from a watery grave upon his promise to relinquish his claim upon the bride in favor of the man of her choice.

After his rescue is accomplished the old man takes the hand of the bride and places it in the hand of his gallant rescuer, and gives his blessing to the union.

Bound to meet with universal approval.

TRAGEDY.

G. D. 1689.

DARKEST HOUR.

Price, \$74.04.

Approximate Length, 617 feet.



A very pathetic subject well dramatized. The scene is that of a doctor's office, and the clean-cut and frank expression of the doctor, earnestly engaged in ministering to the wants of his patients, bespeaks his character and manliness. One of his patients is a vagrant, and as the doctor makes the examination we see the facial expression of the man in direct contrast to that of the doctor. Interrupted for a moment, the doctor turns his back upon the patient and we see him taking a hurried survey of the office and contents. Leaving the office, the vagrant hurries on to some of his colleagues and we soon see another of the same class of patients enter the doctor's office to call him to the bedside of a



dying man. The doctor responds at once, and we see a crouching figure of an accomplice stand back in the shadow of the portal as the doctor and messenger leave the home of the former. The two men pass out to the barn, where both get into the doctor's buggy and quickly drive away. Following the instructions of the guide, the doctor drives into a lonely lane, and shortly the doctor is attacked by his guide, and with the assistance of an accomplice

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the struggling man is taken from the vehicle and thrown upon the ground, where he is beaten insensible. His valuables as well as coat and hat, are taken, and his apparently lifeless form is taken to a creek, into which it is thrown.

We now revert to the doctor's office, and in the dim nocturnal illumination we see the figure of the feigning patient climb into the window. The desk is broken open and several of the compartments examined for valuables. One case is opened, and from it the patient takes a bottle of liquor, from which he takes liberal draughts. Taking a seat he dozes off, where we leave him for a moment and go to the outside of the building, where the two men who assaulted the doctor have just arrived. One is stationed as guard, and the other, wearing the doctor's hat and coat, opens the gate with the doctor's keys and soon passes into the house. The accomplice in the office now awakens with a start, and with stealthy tread he passes into another room. As he surveys the bed in which lies sleeping the innocent little boy of the doctor, he draws near and raises



an arm, in the hand of which he is holding an ugly looking dagger, but at this moment he hears footsteps, and stepping back he sees an opposite door open and cautiously advancing through it the doctor. Advancing in the dark he makes an attack upon the figure, and we see that the newcomer falls to the floor in a swoon. As he stoops down to more completely do his work of destruction he recognizes his accomplice, and is appalled at his action.

The doctor is rescued by some men who heard the splash of water as his body struck it, and as soon as revived he tells his story to the police, who have already been summoned. Officers are dispatched to the home of the doctor, and as they approach they perceive the figure of the guard as he, anxious and morbid with curiosity, is peering around the portals, and he is immediately taken into custody.

Entering the building they come upon the scene in the sleeping room of the boy, the murderer is immediately hustled off in the custody of other officers and the boy is started off to meet his father, who is being led home, and father and child are happy to have been spared to each other.

Arriving at the home, the father makes a hurried examination of the unconscious man, his antagonist of only an hour previous, in the sleeping room, and calls for and applies restoratives. When the man revives he looks intensely into the countenance of the doctor, and kissing his hand he drops back, receiving the reward of sin, which is death. This is a subject that will commend itself to any audience.

TRAGEDY.

G. D. 1700.

FATALITY.

Price, \$50.88.

Approximate Length, 424 feet.

A family of three, consisting of father, mother and child, is seen at a noon-day meal. Ere they have finished, a friend of the husband's comes in and joins them at the meal. The visitor persuades the husband to join him in a gambling game. The wife tries very hard to persuade the husband not to give way to the solicitations of the false friend. Finding her efforts in vain, she goes out, leaving the couple to themselves. The husband informs his friend of his inability to obtain money and is persuaded to rob the wife. They leave together for the gambling house. The wife returns and, finding her husband gone, together with her savings, follows him and arrives while he is gambling her hard-earned savings away. She urges him to come home, but he repulses her. A quarrel arises over the cards, during which the husband gets the worst of it and is carried home, accompanied by his tempter. The false friend makes advances to the wife, who repulses him, and he goes off vowing vengeance. A scaffold with workmen is now seen, and during a quarrel and fight the husband is thrown off the scaffold by the false friend. He is taken up and is carried away to the hospital, where he accuses the other of throwing him to his death. The stricken man, before dying, receives the forgiveness of his wife.

G. D. 1701.

DRAMA IN A SPANISH INN.

Price, \$48.48.

Approximate Length, 404 feet.

An hotel keeper and his wife are seen quarreling over the receipts of the day. The wife asks the husband for money and is repulsed and thrust away, while the miserly husband gloats over the money.

As he is thus occupied a Spanish gentleman on horseback and benighted, rides up to the inn and asks his hospitality, which is given. In paying for his lodging the gentleman draws out a large quantity of gold, at the sight of which the landlord's eyes glisten with envy. The guest is led to his room by the landlord and goes to sleep. Not so the landlord, whose cupidity has been aroused by the sight of the gold, which he determines to obtain. He is about to put his scheme into execution when he is confronted by his wife, who begs him to desist from evil doing, and she is again thrust away.

The inn-keeper now goes into the guest chamber and robs his victim, who is awakened and struggles with the robber and tries to regain his money. The guest is overpowered and mortally wounded. The wife flees from her husband and the house, determined to bring him to justice. The husband remains to dispose of his victim, and using the horse of his guest to aid him in overtaking her, he goes in pursuit of his wife. A mad chase is then seen, but is won by the wife, who enters a police station.

On seeing that he is outdone, the landlord returns to the inn and barricades the door. The officers go with the woman and force the door of the inn. They find the inn-keeper trying to hide the gold. After a struggle he is taken off to prison, and the wife gives thanks for her deliverance.

G.D. 411.

THE UNDERGRADS.

Price, \$54.48.

(Oxford Life.)

Approximate Length, 454 feet.

The opening scene is that of the study of a student at college. Several friends are being entertained and liquor is being indulged in freely. Soon they go out, and on the street they indulge in innocent hilarity, which soon develops into a free-for-all fight, and after the battle we see our heroes racing down the street at a breakneck pace, thus leaving their antagonist behind. Returning to the room all indulge in more liquor and cigars and then leave to

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witness the event of the day—boat race. While this is going on we see a large number of foot runners on the bank of the river pacing the racers, and really form almost as interesting a number on the program as does the boat race proper.

The day concluded, the regular occupant of the study which proved the setting for the first chapter of our story retires for the night, and we see him after he arises the first thing the next morning. He is in a bath robe, and his hair is unkempt; altogether he seems to show the effect of the carousal of the day previous. The porter enters with the morning paper and the mail, whereupon he at once proceeds to clean up the room. The student eagerly reaches for the mail, as he has come to the limit of his funds and is awaiting a remittance from home. A letter from his sweetheart is first opened and causes him to rise and go over to kiss her photograph. The second letter is one from home, advising him of his father's failure in business and his consequent inability to supply further funds. He jumps to his feet, and we see by his gestures and facial expression how desperate he becomes. Ordering the porter out on an errand he looks up certain chemicals and then makes a round of the room, kissing the photos of his mother and sweetheart, then proceeds to mix the chemicals, of which he takes a liberal quantity, sets the glass on the mantel and drops over the couch in the throes of death. The porter returns, and seeing the position of the man over the couch he lays him in a comfortable position, but before further assistance can be rendered death ensues. The letter is the only explanation for the deed.

G. D. 1663.

VOLUNTEER'S BETROTHAL.

Price, \$82.08.

Approximate Length, 684 feet.



The parlor scene furnishing the opening of this subject speaks of splendor and furnishes the setting for mother, daughter and a handsome young man. The man is a volunteer in the army and must go out to service on the battlefield, but before he goes he has come to say farewell to his betrothed. Out on the veranda the mother and daughter wave farewell, and as the man turns the corner of the building the mother supports the sobbing form of her daughter and they soon pass in. The next morning the soldiers are off and we soon see our hero stationed as guard. Soon he spies the enemy creeping up, and discharging his weapon at the foremost of the advancing force he runs back to the next guard. A running fight is kept up, and we soon see the diminishing number of soldiers take refuge in a building close by. A barricade is built, and while our hero stations himself at the door others are building barricades at the window and the little group of soldiers are

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making a valiant fight. However, the place is shelled and soon the men are all killed but our hero, who is still guarding an entrance, and he is fighting hard against a number of the enemy trying to force an entrance. While thus engaged he is attacked by an officer of the enemy, who, with his saber, strikes him down from behind. Dropping to the floor he calls upon his slayer to deliver for him a message, which he consents to do, but before the other can take down the dying words he receives a ring from him and then the latter expires.

Left to himself the captain is stricken with remorse at having killed this valiant man, but such is the lot of a soldier.

We next see the captain out on the battlefield, where, with others, he has been wounded. Raising himself on one arm he calls for help, and the members of the Red Cross Order hurry to him



and, placing him upon a stretcher, carry him to the nearest house. They soon secure permission to bring the man inside, and mother and daughter, the familiar figures in our opening scene, are seen coming out to look at the soldier.

The soldier is put to bed and, after an examination by the doctor, remedies are prescribed. The mother and daughter change watch, the latter assuming her station at the head of the bed of the sleeping captain. When he comes to it is with a start, and he asks for his coat, which is brought to him, and then he proceeds to tell the story of how he killed the valiant young soldier and the latter's dying request. He then gives the young lady the ring entrusted to him. She immediately recognizes her betrothed, and scarcely able to retain her grief she questions him closely that there may be no mistake. She at once determines vengeance, and going forward takes up the saber of the captain, but no, she cannot do this, and drops it on the floor. The man is now begging for relief, and with set teeth she prepares a draught for him and advancing with her back towards the wounded man she hands him the cup, and after partaking thereof he drops back dead.

Very pathetic and well rendered in every phase.

G. D. 1590.

TERRORIST'S REMORSE.

Price, \$90.00.

Approximate Length, 750 feet.

In the upper room of a tenement house is seen the rendezvous of the terrorists, whose operations have caused the hearts of both rank and file to quake with fear. At this time the room is filled with members, and the leader proceeds to administer the oath of faithfulness. A ballot is taken, and when the card is drawn all breathe a sigh of relief and look at the one upon whom has fallen the lot to throw the next death-dealing missile, a bomb. The leader

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steps up to her and reaches out his hand, which she takes, signifying that she will be true to her oath. She now receives her instructions, and stepping up to a large map she is shown where she must take up her position. Receiving the good wishes of her fellow conspirators she takes the bomb under her cape and starts off.

We next see the room of the Governor. Two attaches are present when the man enters and opens his mail. One letter is opened by the attache, and is to be cast aside, but the official demands it, and after perusing it throws it into the waste basket, and signifies his intention of answering in person the urgent request therein contained. His family is called, and when the wife and two children appear he takes an affectionate leave, and goes out and enters his automobile, bound for the destination indicated.

Scarcely has the official departed when one of his attaches takes the note from the basket, reads it, and concludes to follow with a squad of police. On the outside his horse is waiting, and hastily mounting he commands the waiting guard to follow him.

The auto is seen to follow the main road, and following it at breakneck pace is the bodyguard. At a turn in the road we see the woman step forward as she hears the approach of an automobile, and crossing in front of the machine she turns and throws the bomb directly into the car. The concussion causes an immediate explosion, the car is wrecked and in the smoking debris is seen the figure of the Governor. The guard comes upon the wreck just a moment too late. Several of the men clear the wreck away and release the Governor, who has been mortally wounded, and as they stand by with bared heads he expires. Others of the guards chase the fleeing woman, and soon come upon her as she stumbles along in her excitement and effort to reach safety. She is bound and brought back a prisoner and cast into jail.

The dead Governor's wife and children, all dressed in mourning, visit the prisoner in her cell. The latter is at first defiant, but the misery she has brought upon the little ones soon softens her heart, and she steps forth weeping and embraces them. Upon dismissing the little ones the widow engages the felon in conversation, and the two then agree that if liberated the latter will avenge the death and misery she has caused.

Removing her bonnet and cape, the widow gives them to the prisoner, who quickly dons them, and upon the entrance of the guard she steps out, and the widow remains seated on the prisoner's seat. Directly afterward she calls for the captain, and when this individual recognizes her he removes his hat and clears her way.

The prisoner, disguised as she is, immediately reports to headquarters, where all are discussing the event in animated tones. As she rushes in all are attention, and she tells a story of escape, and when opportunity presents itself she snatches a bomb, which she throws against the ceiling, and thus wrecks the place and kills all the inmates.

Very thrilling and sensational throughout.

G. D. 1683C.

THE SMUGGLER'S Price, Colored, \$93.59.
WIFE.

Approximate Length, 367 feet.

This picture was taken on a very picturesque part of a rocky coast. It is an extremely well staged drama. The smuggler is betrayed by a confederate and captured by the Coastguard. The smuggler's wife carefully spies on the informer and catches him in the very act of giving information. She swears to avenge her husband and watches for her opportunity. It comes. She follows the betrayer along the narrow and precipitous paths of the cliff. While he is watching for the incoming boats on a beetling crag, she steals up to him and thrusts him over the cliff. Her husband's betrayal has been avenged.

Beautifully hand colored.

TOPICAL.

G. D. 1689.

HARVEST CELEBRATION.

Price, \$36.00.

Approximate Length, 300 feet.

This is one of the most interesting films on the market, and combines excellent photographic quality with perspective that is truly remarkable. A large group of children is seen in gala day attire, lined up in procession, at the head of which is a beautiful festoon, all carrying various light farm implements. As they reach the river all enter large row boats and the procession continues on down the river to a large field, where they land and join in various games. Refreshments are served, and after the repast all join in a dance and a general good time is enjoyed by all. It does one good to see how a harvest festival by the tiller of the soil is conducted and enjoyed. At the conclusion of the return procession up the river an enlarged view of the queen of the procession is given. The decorations and the scenery are beautiful and will be enjoyed by everybody.

SPORTING.

G. D. 501X.

EPSOM DERBY.

Price, \$42.48.

Approximate Length, 354 feet.

This film very accurately reproduces the life and scenes of the modern Derby day.

Scenes illustrated are in the natural order as one starts out on the road to Epsom. Passing through the town. On the downs. The congested traffic—donkey-carts, mail-carts, four-in-hand coaches, phaetons, buggies, tandems, motors—every description of vehicle is taken, making a very interesting part.

On the course. The crowds, the bookies. A struggle between a coster's barrow and a motor. Full panorama of the stands. Away, the flash past of the horses.

At Tattenham Corner. Horses passing the famous bend. Fine view of the course and eager crowds.

The Finish. The horses coming on; a fine full sight down the course. The winner, Orby, passing. Break up of crowd—a very interesting scene. The welsher—severe punishment.

G. D. 503X.

DOG ACROBAT.

Price, \$22.08.

Approximate Length, 184 feet.

Many real interesting and difficult feats are accomplished by a number of trained dogs.

The setting shows the exterior of a cottage, a dog sitting at the window, evidently on the lookout for some one. He has not long to wait, when another dog, Romeo, stalks in on his hind legs, bearing a bag of flowers on his fore legs, which he immediately hands to the canine Juliet. The love making of these two dogs is very clever, especially when it comes to the leave taking. Romeo is extremely loath to leave his fair mistress, and his departure is hastened by what we may presume to be the mother of the fair maiden appearing at the window above and emptying therefrom a bag of flour, which smothers the lover and causes him to make a speedy exit.

After shaking off the flour he reappears and is joined by the fair maiden, and together they perform a very pretty waltz, after which the trainer appears and bows to the audience, putting the dogs through a very pretty acrobatic act, which, for intelligence and variety, is extremely interesting, showing the careful training and vast amount of patience he must have had ere the dogs could perform such wonderful feats.

A powerful support to the contention of modern psychologists, that the lower animals have brain matter subject to development. The feats illustrated certainly could not be performed by an animal unless the mental faculty had been developed. Especially entertaining to the boys and girls.

SPORTING.

G. D. 3148.

LADY ATHLETE.

Price, \$53.64.

Approximate Length, 447 feet.

A very pleasing subject. Many demonstrations of the art of Jiu Jitsu are given, and as evidence that this is not a passing fad intended only for the amusement of the public there is illustrated in very thrilling manner how several footpads follow two girls and then in a deserted section of the road make an attack, which is successfully foiled and the perpetrators taken into custody. Splendid action and good photographic quality.

G. D. 524.

CAMBRIDGE-HARVARD PRACTICE.

Price, \$55.80.

Approximate Length, 465 feet.

This subject presents in a detailed manner the practice drill of both the Cambridge and Harvard boat crews. The scenes show in the regular order the men carrying the boat from the shed and putting it into the water; their return for the oars; the order in which they assume their positions in the boat; the start, the run, and the return over the entire course. Also a large view of each member of the crew, as, in returning the boat to the shed, they pass the camera at close range. The practice drill of each team is separately given, and will no doubt prove interesting and fascinating to everybody.

SCENIC.

G. D. 1555.

WINTER IN SWITZERLAND.

Price, \$56.04.

Approximate Length, 467 feet.

This is a very beautiful and interesting series of pictures, depicting very accurately the scenes and conditions, methods of transportation, style of dress, and sports of winter in the picturesque country of Switzerland. The snow, as it softly filters to the already covered ground, or as it is spread over mountain and forest, enhances the already beautiful sceneries and makes them more attractive.

The city of Spietz is shown, views of the highway, river and railroad adjacent to this point are given, and the series is replete with panoramic views of mountain scenery.

A very entertaining and instructive subject. Excellent photographic quality throughout.

G. D. 1622.

SCENES IN ALGERIA.

Price, \$53.64.

Approximate Length, 447 feet.

This is a very good reproduction of scenes in this, one of the most interesting countries in the world.

The series includes a review of the Arabian soldiery, with full dress, flags and banners. A review of the Goums, of South Algeria, Arabian Fantasia, Cooking the Machoui. An old Arab fountain is reproduced in full. The dance of the Ouled-Nails is rendered.

The entire subject is very interesting in every phase.

MYTHICAL.

G. D. 1654C.

WATERS OF LIFE.

Price, including cost of \$65.00 for coloring, \$163.04.

Approximate Length, 817 feet.



The first series of views shows a beautiful young lady seated in front of an imposing edifice waiting for some one, upon which scene an old man appears and makes advances to her, which are spurned, whereupon the Knight Errant comes forward and escorts her into the interior of the building. Left alone, the old man bemoans his fate and goes into the woods to seek solace.

There he meets an old beggar woman to whom he gives alms. In her gratification she discloses to him that she possesses the secret of youth. To prove her powers she swings her magic wand, causing a scene to become visible showing two old and bewhiskered men standing at the brink of a pond. Stooping, they partake of the water and are immediately transformed into two handsome and sprightly young men. This scene fades away as suddenly as it appeared. The old man is charmed with the vision, whereupon she hands him her wand and disappears in smoke.

The next series shows the old man wearily returning home, an old and imposing mediaeval castle, where he is received with deference and cordiality by his children and servants. He confides to them his determination to seek the waters of life and starts off on his pilgrimage, escorted by his kinsfolk and servants. Winding through the castle the tottering old man and his fond relatives reach the church, where he offers prayers, blesses his children and distributes the heirlooms. He resumes his weary tramp through beautiful courts, rustic lanes and bridges, at the end of which he bids his last farewell and enters the woods alone. Tired and discouraged, he is surrounded by several dancing girls, who assist him to a resting posture and then disappear in smoke. Arising, he finds himself before an insurmountable wall which, touching with his staff, opens up and discloses daintily clad maidens, each one assisting him and immediately turning into smoke. Reaching the top of the rock one of the damsels attaches a pair of wings to his rod, with the aid of which he flies through the air and lands at the brink of the magic pool of water, from which he sees a horseman on a fiery steed spring up and as suddenly turn into a windmill.

Partaking of the water, he is instantly transformed into a young and sprightly man and immediately sets off for the church, where he first met his affinity. There he arrives just as the wedding procession is leaving the church, too late. Again he is disappointed, and rambling off aimlessly meets his servants, by whom he is not recognized. Then later meeting his children he attempts to embrace

MYTHICAL.

them, for which act he is turned away as an intruder. Becoming disgusted at the treatment he receives in his changed form, he resolves to try to be transformed to himself again. Going into the woods he again meets the witch, to whom he makes his wishes known. She, with a swing of her magic wand, changes him to the



decrepit, stooping and bewhiskered man of old and herself disappears into smoke.

The last scene shows the old man trudging home. He is sighted by the lookout at his home, who notifies the anxious children of the return of their lost father, whereupon they all turn out to welcome their prodigal and respected father, lovingly embracing him, and escort him back to his old domicile, happy and a wiser man. Film is beautifully colored.

G. D. 1695.

BLUE BEARD.

Price, including cost of \$50.00 for coloring, \$143.84.

Approximate Length, 782 feet.



A true and faithful staging of the old-time, familiar and ever

MYTHICAL.

popular fairy tale—ever old, but ever new.

Beautifully and vividly colored. A work of perfected art.

As a story, Blue Beard is too well known to require any detailed description here; suffice to say, our film follows the old fairy tale faithfully with perfect fidelity to truth.

A brief analysis of the story as told by our magnificent film:

A handsome widow has several beautiful daughters. Blue Beard, who derives his name from the peculiar color of his beard, courts



the most beautiful of the daughters, and wins her. After their marriage he is called away on urgent business, and entrusts to her care a bunch of keys, all of which she may use with the exception of one, which is the key to a secret chamber. Blue Beard departs. His wife finds time hang heavily on her hands. Curiosity becomes her master, and she unlocks the secret chamber; in this room are hidden the bodies of Blue Beard's previous wives, whom he has



murdered. Starting with fright, the girl drops the key on the floor; it gets stained with blood, and when she tries to rub away the stain it grows in size and vividness. Blue Beard returns and demands the keys. Discovery of his wife's breach of trust follows. He decrees that she shall die, and gives her five minutes in which to prepare herself for death. But her brothers arrive in time to despatch Blue Beard and save her life. She then inherits her husband's property. There it is—the good old fairy tale over again.

RELIGIOUS.

G. D. 1410C.

THE PASSION PLAY. Price, Colored, \$395.00.

Price, Uncolored, \$264.00.

Approximate Length, 2,200 feet.



The Gaumont Passion Play is considered by many critics the finest ever made. The action is dignified, the settings are grandiose, and the development of the divine tragedy goes forward to its climax with simplicity and truth that rise to the heights of sublimity, a quality which is indispensable in this subject, but hitherto rarely achieved. The film is hand colored throughout.

Arrival at Bethlehem.



"There is no room for them in the inn."

Gospel according to St. Luke.

And all went to be taxed, every one into his own city. . . . And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David which is called Bethlehem (because he was of the house and lineage of David), to be taxed with Mary his espoused wife.

The Nativity, and the Adoration of the Wise Men.



"For we have seen His star in the east, and are come to worship Him."

Gospel according to St. Luke.

And so it was, that while they were there, the days were accomplished that she should be delivered. And she brought forth her first-born son; . . . And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

The Infant Jesus' Sleep.



The Holy Family flies to Egypt, and there finds refuge from Herod's cruelty. Their life there is humble and retired. The scene represents Mary working beside Jesus' cot watching His slumbers. Joseph, needing her assistance, calls her from the interior of the house. She leaves her son with regret, giving Him a last caress.

The Woman of Samaria.



"Whosoever drinketh of this water shall thirst again; but whosoever drinketh of the water that I shall give him shall never thirst."

Gospel according to St. John.

Now Jacob's well was there. Jesus, therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.

Miracle of the Raising of Jairus' Daughter.



"Damsel, I say unto thee, arise."

One of the rulers of the synagogue, Jairus by name, had a daughter whom he loved greatly, and she was dying.

Mary Magdalene.



Gospel according to St. Matthew.

Jesus, being at Bethany, was in the house of Simon, the Leper, and Mary Magdalene, after much difficulty, obtains permission to come before Jesus, and breaks an alabaster box of ointment over the Savior's feet, and wipes them tenderly with her luxuriant hair.

The Triumphal Entry Into Jerusalem.



Gospel according to St. Luke.

The whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they had seen; saying, "Blessed be the King that cometh in the name of the Lord; peace in heaven, and glory in the highest."

The Last Supper and Sacrament.



Gospel according to St. Luke.

And when evening was come Jesus sat at table with his disciples, and said, "Behold the hand of him that betrayeth me is with me at table;" and they were very sorrowful and began to ask, "Is it I?" And Jesus said, "It is one of the twelve who dippeth his hand with me in the dish."

In the Garden of Olives.



Gospel according to St. Luke.

And he was withdrawn from them about a stone's cast, and kneeled down and prayed, saying, "Father, if thou be willing, remove this cup from me; nevertheless, not my will, but thine, be done." And there appeared an angel unto him from heaven, strengthening him. And being in an agony he prayed more earnestly, and his sweat was as it were great drops of blood falling down to the ground.

"Simon, Sleepest Thou?"



Gospel according to St. Matthew.

And he cometh to his disciples, and findeth them asleep, and saith unto Peter, "What, could ye not watch with me one hour? Watch and pray, that ye enter not into temptation; the spirit indeed is willing, but the flesh weak."

The Betrayal and Arrest.



Gospel according to St. John.

Judas then having received a band of men and officers from the chief priests and pharisees, cometh thither with lanterns and torches and weapons. The traitor had given them this signal: "Whomsoever I shall kiss, that same is he, hold him fast." And forthwith he came to Jesus and said, "Hail, Master," and kissed him. . . . Then came they, and laid hands on Jesus and took him.

Simon Peter, having a sword, drew it and smote the high priest's servant and cut off his right ear. . . . Then Jesus said unto Peter, "Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?"

Jesus Before Caiaphas.



Gospel according to St. Mark.

The chief priests held a consultation with the elders and scribes and the whole council seeking witness against Jesus to condemn him to death; but they found nothing against Him, as there were but false witnesses.

Gospel according to St. Matthew.

And the High Priest answered and said unto him, "I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God." Jesus saith unto them, "Thou hast said. . . ."

Peter's Denial.



"Before the cock crow, thou shalt deny me thrice."

Gospel according to St. John.

Then saith the damsel that kept the door unto Peter, "Art thou not one of this man's disciples?" He saith, "I am not," . . . and Peter stood with them, and warmed himself. . . . Then one near the fire also asked him, "Art not thou also one of his disciples?" He denied it, and said, "I am not."

Jesus Before Pilate.



Gospel according to St. John.

Then led they Jesus from Caiaphas unto the hall of judgment; and it was early; and they themselves went not into the judgment hall lest they should be defiled; but that they might eat the Pass-over.

The Scourging.



Gospel according to St. Matthew.

Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers. And they stripped him and put on him a scarlet robe. And when they had plaited a crown of thorns, they put it upon his head, and a reed in his right hand; and they bowed the knee before him and mocked him, saying, "Hail, King of the Jews!" And they spat upon him, and took the reed and smote him on the head.

RELIGIOUS.

Ecce Homo! (Behold the man.)



Gospel according to St. John.

Pilate therefore went forth again, and saith unto them, "Behold, I bring him forth to you, that ye may know that I find no fault in him."

Jesus Is Made to Carry His Cross.



Gospel according to St. Matthew.

And after they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him.

RELIGIOUS.

Jesus Falls for the First Time.



Surrounded by a hostile and brutal mob, stumbling 'neath the weight of His cross, Jesus wends His sorrowful way from the streets of Jerusalem, His heart breaking with the injuries and insults inflicted by the multitude for whom He is giving His life.

The Incident of St. Veronica.



We have in this picture illustrated the tradition of St. Veronica.

RELIGIOUS.

The Ascent to Calvary.



Gospel according to St. Mark.

And they bring him into the place Golgotha, which is, being interpreted, the place of a skull (Calvary).

The Crucifixion.



Gospel according to St. Luke.

And when they were come to the place called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left.

Gospel according to St. Mark.

And at the ninth hour Jesus cried with a loud voice, saying, "Eloi, Eloi, lama Sabachthani!" which is, being interpreted, "My God, my God, why hast thou forsaken me?"

RELIGIOUS.

The Agony and Descent from the Cross.



Gospel according to St. John.

And after this Joseph of Arimathea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus, and Pilate gave him leave. He came, therefore, and took the body of Jesus.

The Burial of Christ.



Gospel according to St. John.

Now in the place where he was crucified, there was a garden, and in the garden a new sepulchre, wherein was never man laid. There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.

The Resurrection.

The chief priests and pharisees, fearing that the prophecy of Jesus would come to pass, placed a guard around the tomb. As the soldiers slept the angels appeared, lifted the stone from the tomb, and Jesus, restored to life, rose. The guard then woke, and stricken with terror at this vision fell to earth as if dead.

G. D. 1597.**SALOME.****Price, \$64.08.****Colored, Extra, \$64.08.****Approximate Length, 534 feet.**

This story is founded on fact, and centers round one of those powerfully dramatic incidents which abound in Biblical history.

Coincident with the birth of Jesus Christ there was born a man, John the Baptist, who was destined to play an important, though quiet, part in the history of his time. He was a man characterized by a proud indifference for the opinions of men in general, and those who set themselves up as superior to their fellow-men in particular. He was known as a prophet and a religious teacher of his time, and his teaching, and often too true and outspoken comments, had a powerful influence on the minds of his hearers, and many crowded to listen to the eccentric man clothed in camel's raiment, whose diet was locusts and wild honey.

There was living at this time a king of the Jews, Hérod by name, who, though professedly leading a religious life, was, nevertheless, living a life of secret immorality and sin. The height of his wickedness was reached when he openly took as his consort his brother Philip's lawful and undivorced wife, Herodias, a beautiful, vain and unscrupulous woman, whose life of worldliness and love of pleasure was the talk of the common people.

When the news of this unlawful union reached John the Baptist, he boldly made his way to Herod's court, forced his way to

RELIGIOUS.

the presence of the king, and denounced him before his court for his life of sin, and Herodias for her love of vanity and worldly pleasure. For this boldness Herod cast him into prison, but being in secret fear of the righteous man he was afraid to take a more sure method of silencing John.

Herodias, however, was not content with the incarceration of John, who had thoroughly aroused all the hate and vengeful spite of her shallow nature; she wished for nothing less than his death. She pleads with the king for the head of John, and brings all her fascinating womanhood to her aid to cajole Herod into granting her wish, but is unsuccessful. However, she is not discouraged, but bides her time and waits her opportunity.

Now Herodias had a daughter, Salome, her lawful husband's child, a girl who almost excelled her mother in beauty and charm of face; added to this she had the fresh winsomeness of girlhood, and was an accomplished dancer. These qualifications in her daughter Herodias intended to use as a means to gain her cruel object. She took the girl, who, doubtless, was as heartless as her mother, into her confidence, telling her that at a certain feast she was to dance before the king, gain his approval, and wait for the issue.

The great feast arrives, and Herodias' opportunity too. In the great hall of the palace assembled a crowd of courtiers and beauties, and, as was customary after the feast, the dancers come in to amuse the Royal person and his guests. On this particular occasion there was only one dancer worthy of note—Salome. Dressed in all the brilliancy of the East, she enters the great hall, and immediately becomes the center of attraction. She puts forward the whole of her art to gain the king's approval, which she accomplishes thoroughly, for Herod, fascinated by her beauty and the bewitching, whirling motions of her wonderful dancing, for a moment loses his head and in an unguarded moment promises the girl anything she may ask, even to the half of his kingdom. This is what the mother and daughter have been working for.

Herodias instructs her daughter to demand the head of John the Baptist. She does so, and the king, although smitten with remorse, has to keep his promise, and soldiers are sent to behead John. All this has happened in the great hall.

In a few minutes the soldiers return with the noble head on a charger. Salome takes it and carries it to her mother.

Her cruel object gained, the heartless woman is filled with remorse and cringes in terror at the sight of the ghastly gift, while the whole assembly is filled with loathing and turns with shuddering from the woman who could ask so bloody a favor.

Beautifully and elaborately staged with Eastern costume, architecture and scenery, the above graphic story is arranged in the following scenes:

John the Baptist denounces Herod and his court.

John the Baptist rebukes Herodias for her life of pleasure and love of luxury.

Herodias pleads for the head of John.

Salome dances before Herod and obtains the head of John on a charger.

MISCELLANEOUS.

G. D. 1810.

A GIRL'S DREAM.

Price, \$42.00.

Approximate Length, 350 feet.



The Opening Scene.—A poverty-stricken sitting room; father, mother and daughter are engaged at their various tasks. The young girl takes up her large, cumbersome box, and goes out to bring home some work. She is accosted by an ancient gallant, whom she repulses, and goes on her way.

Presently, a tired feeling coming over her, she sinks down on a wayside seat and falls asleep. The lid of the box lifts, and in awhile a miniature replica of the gallant appears, which gradually grows to life size. After him several beautiful children, gracefully dressed, also emerge from the box. The gallant walks off in the company of the girl. He magically produces a motor car and they drive together to a restaurant, where a supper party is gathered, waiting as though expecting the late arrivals. The girl has now lost her shabby apparel and is superbly dressed. But while the girl is seated at the table she has a vision of her old father and mother anxiously waiting at home for her return. She is about to rush from the room, when the dream fades gradually away and she awakes to find the old gallant still in attendance.

G. D. 500XC.

GOOD-NIGHT.

Price, Colored, \$6.48.

Approximate Length, 27 feet.

Exhibitors have always been at a loss to find a fitting and appropriate film subject as an entertaining and pleasing finish to a picture show. This difficulty need trouble them no more, however, for we have now produced the very identical thing, which will be found to answer the purpose admirably.

The film is beautifully colored, and shows two children interestedly viewing some picture books when they are overcast by the shadow of Morpheus, and a lattice shutter, bearing the words

GOOD-NIGHT,

unrolls in front of them.

Tasteful, artistic and original, it is a fitting sequel to any program.

MISCELLANEOUS.

G. D. 532X.

GOOD-BYE AND THANK YOU. Price, Colored, \$8.88.

Approximate Length, 37 feet.

A beautifully colored film, suitable as a sequel to any entertainment.

A cupboard is shown with a number of children helping themselves to the contents. Hurriedly making their exit the last one of the children closes the doors of the cabinet and exposes to view the outside of the panels, bearing the inscription "Good-bye and Thank You."

Urban-



Films

Urban-Eclipse films are the product of the Charles Urban Trading Co., of London, Eng., and the Société Générale des Cinématographes "Eclipse," of Paris, France.

They have been identified with the art of cinematography since the latter was in its infancy, and have not only kept pace with the rapid strides of advancement, but are in a large measure responsible for the present magnitude of this vast and ever growing industry.

The ideas embodied in these films are original and new; each film is guaranteed to be an original print from an original negative.

Scientific and educational subjects have been made a specialty by the English branch of the company, which is equipped with every facility for the production of films depicting various manifestations and phenomena of nature.

COMEDY.

U. D. 3158. THE MASTER'S COFFEE SERVICE. Price, \$33.60.

Approximate Length, 280 feet.

A most amusing comedy, cleverly acted.

A devoted husband presents his wife with a beautiful new coffee service. The gift is carefully unpacked and suitably acknowledged, and after giving instructions to the maid the loving couple adjourn to another room.

The maid arranges the coffee service on a tray, but, before leaving the room, prompted by curiosity as to the doings of her employers, she listens at the door.

The master suddenly re-enters and, in opening the door, upsets maid and china, with disastrous results to the latter.

Anger of master; despair of the mistress; immediate dispatch of the maid with instructions to replace the broken coffee set by another.

The merchant supplies a second coffee service, which is carefully packed in a box and handed to the maid, who outside the shop comes into collision with a passer by, and is again upset, with her new coffee service.

A scrimmage results, during which much crockery is broken,

COMEDY.

and—incidentally—the china merchant's head. The box is, however, apparently uninjured, and the maid bears it away.

On the way home, the maid recognizes a crony resting upon a wayside seat near a waiting cab. Room is made on the bench, and the two women indulge in gossip.

A mischievous boy chains the coffee set box to the axle of the cab, and retires to await events.

Cabby secures a fare and drives off, innocently dragging the unfortunate box behind his vehicle. The bench is upset, as bodily and mentally are the gossips, who follow the disappearing cab.

The chase is very humorous; the box bounding along in the wake of the vehicle, still pursued by the irate women, who cling to the treasure, but the cab still proceeds, dragging the unfortunate pursuers along in undignified fashion.

The cab is eventually stopped by a constable, who demands an explanation from the innocent Jarvey, who cannot, of course, satisfy the representative of law and order. In fact, an explanation is impossible, for the two bedraggled women pounce upon poor cabby and soundly belabor him, while the mischievous boy grins.

Finally, the driver is carried to the police station by the constable, and the maid once more resumes her journey with the rescued coffee set.

On arrival in a disheveled condition at her master's house, she triumphantly produces the box, which her employer unpacks. Exhibition of debris and disgust. The set is broken into a thousand pieces.

The exasperated employer hurls the box and contents out of the window, and, in his anger, picks up the maid and serves her in the same fashion.

The final scene depicts the howling maid seated in the back yard amid the remnants of the wrecked coffee service which has caused all the trouble.

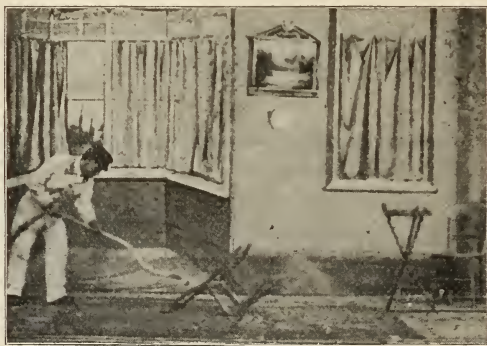
An exhilarating subject, full of ingenious and novel situations.

U. D. 1842.

THE "VACUUM CLEANER" NIGHTMARE.

Price, \$35.28.

Approximate Length, 294 feet.



The new ideas embodied in this picture are of a ludicrous and startling nature. This is not an advertisement film, although in order to carry out the idea it was necessary to utilize (in animated form) the conception of a famous poster.

Order of Pictures

Mr. Jones, with house cleaning tendencies, stops his cab in

COMEDY.

front of a hoarding on which is displayed the "Vacuum Cleaner" poster. He takes the address of the firm's offices.

The firm gives a demonstration before Mr. Jones.

Mr. Jones engages the firm to clean his premises.

The slavey is frightened at the sudden invasion of the vacuum spout, which she mistakes for a hideous monster. In her endeavor to escape she is sucked up by the rapacious machine.

Mr. Jones has a dream—subject, the antics (?) of the vacuum cleaner.

The attendants at work. In rapid succession the chairs, tables, carpets, etc., are drawn into the spout apparently through the two-inch hose, to be taken from the machine, newly upholstered, varnished and cleaned.

The servant and children are likewise drawn through the apparatus and are taken from the machine, cleaned and newly dressed, to their great delight.

Jones is now approached by the fearful spout. He rapidly disappears down its gullet and is shoveled into a barrow by the at-



tendants who are clearing the machine of the collected rubbish. This is wheeled away and dumped over an embankment into a field. Jones is seen rolling down the slope.

Jones has been the victim of a nightmare. The final scene shows him restlessly tossing in his bed, from which he finally tumbles to the floor. He awakens, and in a dazed way realizes that his troubles are of nightmare quality only, and instead of finding himself at the base of the rubbish heap he is still capable of instituting domestic reforms.

U. D. 2010.

THE HAUNTED BEDROOM.

Price, \$32.04.

Approximate Length, 267 feet.

An uproariously comic magic and mystery series, in which uncanny happenings follow each other with bewildering rapidity.

An ordinary bedroom and an ordinary man are made subjects of extraordinary animated nightmare scenes which cause the brain to reel and laughter to pass the bounds of restraint.

Candles and candlesticks progress without human agency; a ghost arises and vanishes, leaving in its place a pretty chambermaid bearing soothing drinks. Bottles empty themselves after the manner of syphons; gas brackets emit liquids. Clothes perambulate without wearers; pajamas become animated; human bodies dismember themselves, the parts act independently and rejoin. Furniture goes mad and careens about the room. The very room itself shares in the general whirling orgie of mad humor.

Finally, order is restored as mysteriously as previous disorder arose. The wrecked bedroom once more resumes its original tidi-

COMEDY.

ness, each article of furniture and attire soberly assuming its place as though ashamed of past exuberance, and the jocular occupant is allowed the peaceful possession of the haunted bedroom.

Order of Pictures:

Young man who has palpably dined, in jolly mood enters his bedroom.

His candlestick takes wings and leads him a chase.

A ghostly visitor. Man collapses with fright. Ghost disappears.

Maid arrives with soothing liquids.

Which prove anything but soothing. An ordinary bottle plays the part of a syphon; gas brackets eject sparkling mineral waters.

Maid again appears, and the young man waxes amorous.

He seeks to embrace her, but hugs the ghost instead.

The ghost mysteriously changes into a chair, which he finds himself encircling with his arms.

Maid again appears. Faints. Reclines on a couch.

Distressed, the young man seeks to restore her. Her head separates from her body, and he holds it in his hands.

The headless form of the maid arises. The head again rejoins, and the happy, smiling maid is again presented. She departs.

The young man thinks these experiences are sufficient for one night, and has serious thoughts of retiring.

Not allowed to do so, however. Further lively demonstrations follow.

His very clothes are affected. Pajamas descend from the wardrobe and move about as though enclosing actual limbs.

Magic occurrences continue. Various garments assume motion and comic peregrinations result.

Quick change. The young man is disrobed and redressed in night attire in the twinkling of an eye.

The very room itself is now infected. It becomes inverted and revolves.

General wreck of furniture and utter discomfiture of the young man, which apparently pacifies the ghostly visitants.

The furniture flies back into its former place; clothes resume previous positions in the wardrobe; everything, in short, is "as you were."

U. D. 1581.

BEWARE OF THE "RAFFLE"

Price, \$48.00.

TURKEY.

Approximate Length, 400 feet.



Grandpa wins turkey at a raffle. He celebrates the occasion.

COMEDY.

Arrives home in foggy condition. He helps grandma to roast the



bird. Trouble begins. He invites his friends to dinner. More



trouble. The attack on the bird. Trouble galore. The finish of the raffle turkey. A good, clean laugh throughout.

U. D. 1818.

THE HAND OF THE ARTIST.

Price, \$25.68.

Approximate Length, 214 feet.

This is a film presenting absolutely new effects of the so-called trick order, but it is in reality quite the best picture of its kind yet produced. The hand sketches life-like portraits of a "coster" and his "gal." The sketch portraits come to life and kiss and cakewalk most pleasingly, while the many altogether new effects succeed each other rapidly. The hand of the artist comes repeatedly on the scene, producing new wonders, finally crumpling up the artists into rolls of paper and dispersing them as confetti. Every showman who sees this picture will buy it.

COMEDY.

U. D. 3174.

THE NEAR-SIGHTED CYCLIST.

Price, \$40.08.

Approximate Length, 334 feet.

Rollicking fun and thrilling adventure from start to finish. Novel, exciting, humorous, sensational. A perfect gem.

All that we could say in praise of this fascinating subject would fall far short of the realization of its charm and humor.

For novelty of treatment, excellence of staging, daring of the chief character, perfect nerve-thrilling realism, and freedom from anything calculated to offend the most fastidious, no series published by this or any other house can approach "The Near-Sighted Cyclist."

The cyclist is dispatched upon an important errand, and his humorous and alarming adventures by the way form the subject of this series. Misadventure follows misadventure with great frequency, but the cyclist comes up smiling every time, mounts his machine, and again resumes his journey.

Accidents which would maim or kill an ordinary mortal serve only to spur him on to fresh exertions in a mad search for physical inconveniences and dangers, which always present themselves. It may indeed be predicted of the hero that he will either die peacefully in his bed or end his career through slipping on a piece of orange peel, or swallowing a pin. Only an ordinary and simple ending would be appropriate after such a strenuous life. Certainly he will never be hanged or drowned.

He charges at full speed a horse-drawn tram car, and is upset. He attacks the double windows of a corner shop, to fall into a basket of eggs on the other side. He bodily upsets a donkey cart, and a driver. He is precipitated into and disorganizes a party of men and women enjoying refreshment at an open-air café. He is thrown into a deep excavation in the road, and, colliding with the parapet of a bridge, is thrown over and falls forty feet into a swiftly-flowing river, to be fished out, and remount his machine. Finally, he appears in full view of the audience, a sorry spectacle of mud, eggs, water and other accumulations, but wearing a grin of triumph which augurs well for his future.

Order of Pictures:

Employer rings up messenger whom he dispatches upon an errand.

Messenger, very short-sighted, manages to decipher the address, and rides away on a bicycle.

He upsets himself and a road sweeper, who trounces him. Regaining his machine, he next charges, full-tilt, a horse-drawn car coming from an opposite direction. Calamity seems certain, but he crawls from among the horses' feet, again secures his machine, and departs.

A corner shop with a double plate-glass front next obstructs the cyclist. Another charge, and he is thrown through both windows and lands in a basket of eggs. Results may be imagined, but the cyclist is unhurt.

The road is up. Men excavating for sewers are alarmed by the advent of our cyclist who, with his machine, takes a violent and enforced header into the deep hole.

He is hauled out, and while the men are occupied with the bicycle, he again falls in, and is fished out a second time.

The merry cyclist next charges a fruit store and a customer. Destruction of property, loss of temper (not the cyclist's) and great confusion follow. After a retributive cuffing, he again mounts his marvelous machine.

But only to run into a donkey cart, which he upsets, with its attendant donkey and driver. The donkey, startled, makes off with the shattered cart and the undamaged bicycle.

Having recovered his machine, the messenger merrily mounts, but soon causes further grief to a party of innocent men and women who are partaking of refreshment at an open-air café. His pace and sudden stoppage project him bodily upon the heads of the surprised and unoffending party, and a general fall and scramble result.

He is next seen scorching across a bridge spanning a swiftly flowing river. He does not see the parapet of the bridge, against which he dashes with great force, the impact throwing him over the parapet into the sheer depth of 40 feet, where he is seen to strike the swirling waters—a risky performance, forming a thrilling

COMEDY.

and most wonderful climax to the series of misadventures is afforded by the gallant rescue of the cyclist by workmen, who swim to his assistance and haul him safely ashore, where he is presented in a final tableau—tattered, wet, dirty, draggled, bespattered, but with a grin of self-satisfaction which is infectious, sending the audience into roars of laughter.

U. D. 3162.

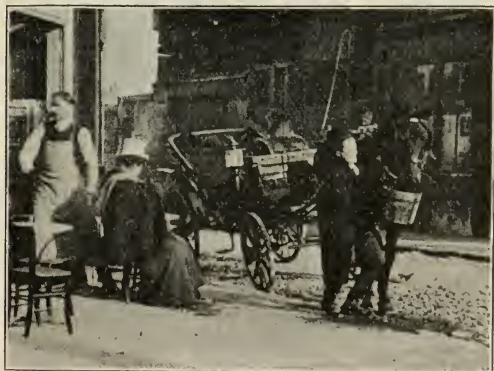
LADY CABBY.

Price, \$46.44.

Approximate Length, 387 feet.



An unusual experience is very accurately depicted in this subject. The coachman, as suggested in the title, is a lady. Owing



to the "cabby" indulging in too much liquor he is unable to make a certain trip and, despite the fact that her husband does not de-

COMEDY.

serve such loyalty, we see the lady don the inevitable silk hat and the cape coat, under which she tucks her infant babe, and drives off.



Her experiences are unique, and as she goes along we see that, in-



stead of the occupant of the cab issuing orders, it is the "cabby" and the occupant the one obeying.

Bound to create a success because of the singularity of the occurrence.

U. D. 1915.

PUCK'S PRANKS ON A SUBURBANITE.

Price, \$51.24.

Approximate Length, 427 feet.

The mythical Puck of Shakespeare's "Midsummer Night's Dream" becomes embodied and engages to the full his powers of mischief upon an innocent suburbanite with a hobby for gardening.

Puck, however, is possessed of a conscience, for he invariably

COMEDY.

remedies the havoc his pranks have made, even to the marvelous restoration, limb by limb, of the suburbanite to the bosom of his grieving family.

Puck's pranks, throughout the series, divert with uproarious laughter, as well as mystify by the marvelous appearances and disappearances for which he is responsible. Puck, with a total disregard of the law of gravity, causes horticultural debris to take form and resume wonted shapes and places upon the greenhouse shelves. But perhaps the most mysterious event of a magic series is the literal dissolution of the suburbanite in the heat of the greenhouse, nothing but his clothes remaining. Wonderful and magical floral growths are introduced, by means of which the ordinary, barren suburban garden takes tropic life and becomes a veritable bosky dell of dream beauty.

Rollicking fun and magic beauty from first to last.

U. D. 3178.

TOO STOUT.

Price, \$56.88.

Approximate Length, 474 feet.

A cleverly arranged, humorous, and perfectly photographed series, in which a man of enormous bulk receives a message demanding his presence some distance from home. Owing to his immense size, the troubles he experiences in reaching his destination, from the moment he leaves his own dining room chair, are most comically depicted.

Doorways are too narrow, railway compartments too crowded, cabs too weak, chairs too frail, bicycles too slight, even a coster's barrow is too fragile to accommodate his weighty proportions. He tries all these methods of conveyance, but comes to grief in most undignified fashion with each one.

His sufferings create wild bursts of laughter, which will not cease with the arrival of the hero in a wheelbarrow, chartered as a final means of reaching his destination. Even this modest vehicle dumps the unfortunate victim into a puddle of dirty water from which he is hauled, reinstated, and wheeled away—an expensive series of misadventures, for he "parts" promptly whenever damage occurs.

The facial workings of the fat man and of his victims—particularly his fellow passengers in a crowded railway compartment—are quaintly comic, and hilarity reaches its height as his efforts to recover a dropped handkerchief are depicted.

U. D. 3208.

THERE'S A RAT IN THE ROOM.

Price, \$24.00.

Approximate Length, 200 feet.

One vociferous laugh from beginning to end. Excitement and fascination for all, but for the ladies especially. Rat hunting extraordinary: a whole family—guests, servants and terriers—engaged.

Order of Pictures:

Scene in the kitchen. Cook, preparing dinner, raises the lid of a saucepan. A rat leaps out and rushes about the room—so does the cook.

Cook flies upstairs and announces the presence of the monster to her master and the guests assembled. The rat follows and causes diversion.

The master despatches cook for assistance. Scene in the basement. The porter goes for terriers, and his wife takes refuge under the bedclothes.

The porter, all the servants, and a pack of terriers rush upstairs, where they, with the assembled guests, in chase of the rat, make hay in the drawing room. General wreck of furniture.

The rat takes refuge in a china closet, with direful results.

The rodent eludes his enemies and the chase is continued to the basement, where he takes hiding with the woman under the bedclothes. Amusing scene.

The whole establishment follows, and, in a scene of great devastation and excitement, the terriers secure the disturber of the family peace.

COMEDY.

U. D. 3168.

MOVING UNDER DIFFICULTY.

Price, \$48.00.

Approximate Length, 400 feet.



A good comic, and illustrates in a vivid manner the misadventures of a family moving when the man and the movers indulge in too much liquor. The furniture is loaded and the vehicle is started on down the street. After frequent stops en route the trio is soon under the influence of intoxicants and form a ludicrous sight.

The husband at one time becomes separated and enters the home of a lady who has just moved into new quarters. In the absence of the woman he thinks the new home his, and without much ceremony he goes to bed, and when the lady comes in much excitement results, and the unfortunate fellow is ruthlessly cast out. Finally he comes up with his party, and the ultimate destination is reached and the furniture is tipped off the cab. With the bed put up in the street the head of the household is soon asleep thereon. A woeful sight is the enforced outdoor encampment.

U. D. 2042.

ACCIDENTS WILL HAPPEN.

Price, \$56.88.

Approximate Length, 474 feet.

Mr. Boffles has not insured under the new act.

A rattling comic subject, forming an animated picture comment on the new Employers' Liability Act.

Every paid member of Mr. Boffles' household was injured in his service on July 1st, the day on which the act came into operation. Boffles' house was converted into a cottage hospital, with the drawing room as casualty ward, and Boffles, after compensating his domestics, was reduced to beggary.

Order of Pictures:

The lawn in front of Boffles' house. The footman, teasing a fox terrier, is bitten in the leg. He is taken indoors for treatment by the doctor.

The gardener nails up the Virginia creeper. The Boffles family place pillows and cushions at the base of the ladder to break a possible fall.

The gardener, over-reaching himself, comes to gravel—falling clear of the cushions. He is carried indoors for treatment.

Scene in the drawing room. Reception of the new patient. A perplexed and sorrowful Boffles.

The housemaid cleans the windows. Boffles provides against accidents. He fastens a rope around her waist, to which he and the page boy hold on.

The terrier causes diversion by making for the maid's feet.

COMEDY.

Boffles and the page boy release their hold of the rope to drive the dog away. Maid overbalances herself and falls outside the window.

In his anger Boffles kicks the page boy downstairs.

The injured maid is carried to join the other victims.

Arrival of the page boy at the foot of the stairs. Another patient for the doctor.

Boffles' study. The employer ruefully examines his bank account.

The cook, acting as hospital nurse, is scalded by hot water. Another patient.

Boffles decides upon a motor run as a relief from indoor worries. All goes well for a time. After a pause, the chauffeur dismounts to turn the ignition handle. Boffles decides himself to drive, and changes seats. He accidentally starts the motor, and runs over the chauffeur.

The injured driver is carried away, and Boffles continues his journey.

The petroleum explodes, and Boffles, startled and hatless, rushes on foot for help.

Cross roads. Boffles, sprinting, falls, and is run over by a cyclist.

The temporary drawing room hospital. The chauffeur is borne in on a stretcher, followed by Boffles himself, similarly carried.

Scene in the Boffles kitchen. The employer serves out cheques to the domestics as compensation for their accidents.

Remarkable cures. On the departure of Boffles the victims indulge in a dance of joy. Crutches and bandages are discarded.

Reduced to beggary, Mr. and Mrs. Boffles now perambulate the streets soliciting alms from the charitably disposed. Boffles is placarded, "Ruined by the Employers' Liability Act."

Rollicking fun from first to last.

U. D. 1964.

COMEDY CARTOONS.

Price, \$32.88.

Approximate Length, 274 feet.

Perfectly photographed, this marvelous series is the greatest trick film ever placed on the market. Illusion follows illusion, mystery succeeds mystery in this most attractive subject, until the spectators are lost in amazement and delight.

The "Hand of the Artist" draws outline faces in chalk upon a blackboard. The outlines fill and assume living form and muscular movement. They eat, drink, smoke, express pleasure and satisfaction, without leaving the blackboard, after which the images are removed by an ordinary duster, or mysteriously disappear, feature by feature.

Order of Illusions:

The artist is presented, with his board: his only appearance.

The hand rapidly outlines a human head, into the chalky jaws of which it inserts a cigarette. The chalk head smokes—and finally eats—the cigarette.

The head of a woman is drawn, which gradually fills and becomes undoubtedly human. Eyes of feminine longing are turned in the direction of a chalk-outlined teapot, which materializes into the real thing, from the spout of which the woman-head drinks with satisfaction.

The woman's head resumes its chalky outline, and disappears, feature by feature.

The hand of the artist cuts out of paper the figure of a Pierrot. This is placed inside a magic ring drawn on the blackboard. The paper clown changes into a real, embodied Pierrot, who dances, juggles with hoops, and finally dissolves by a rapid catherine-wheel movement into a vivacious head.

Head—life size—of the Pierrot. Smoke is seen to issue from the mouth, and comical facial expressions are produced. Again the wheel movement, and the clown disappears.

The head of a man is now drawn in chalk. This gradually assumes life and gesticulates in a marvelous manner.

The head is seen to split from crown to chin, the halves fall

COMEDY.

apart, as if hinged, and from the eyes are drawn numberless yards of fine tape.

From inside the two halves of the head are produced champagne and liquor in bottles, cigars, cigarettes and glasses.

The halves of the head are rejoined, life and comic gesticulations again occur, and the hand of the artist wipes the whole from the blackboard, section by section, though muscular action remains even in the last portion left—one eye—which winks at the audience in an impudent manner before being finally wiped out.

The most amazing and amusing magic, mirth and mystery film ever published.

U. D. 3160. FIRST DINNER AT FATHER-IN-LAW'S. Price, \$38.40.

Approximate Length, 320 feet.



A most entertaining subject, showing the adventures of a man who is to be honored by being the guest of honor at a dinner given by the father of his wife. The incident has so unnerved the son-in-law that before preparing for the dinner he is obliged to take liberal doses of tonic so as to face the ordeal. This has the effect of making him rather unsteady on his pedal extremities. Several funny experiences are depicted before the paternal domicile is reached.

Arriving at the destination the excess wearing apparel is disposed of, and after exchanging greetings the masculine relatives repair to the wine cellar to secure a supply for dinner. Several samples are indulged in, and when finally the dinner is under way much excitement is experienced. Son-in-law uses a seltzer bottle very effectively. At the dance following, the fermented grape juice is getting in its work, and spirits are bubbling over, as also the dancers. The final scene illustrates a hilarious and "free for all" fight, in which the son-in-law's wife is the central figure, as also the one carrying off the honors. Highly amusing and of good photographic quality.

U. D. 1914. WANDERING WILLIE'S LUCK. Price, \$46.80.

Approximate Length, 390 feet.

A delightful and mirthful subject, with a loafer as chief character. By a wonderful series of lucky strokes he obtains means, jewelry, and —judged by wonderful photographic effects—as

COMEDY.

much pleasure in one day as only seldom falls to the lot of ordinary mortals during many moons.

Order of Pictures:

Loafer solicits alms. Benevolent party gives him a gold coin in mistake.

Loafer's joy. He dances a jig. Wonderful facial expression. Sudden dismay. Thought he had lost his treasure. Delight—found it!

On the river bank. Loafer enjoying himself.

Two men in a boat appear. Loafer lends a hand; boat drawn up. Boatmen quarrel and fight. One throws the other into the river and leaves him.

Rescued by the loafer, he retires to change.

Loafer seizes his opportunity—and the boat—and decamps.

Up the river: the loafer is hailed by a man on the bank. Negotiations for hire of boat.

Loafer, paid handsomely, surrenders possession. The man makes a suggestion.

Loafer agrees, and a change of attire is effected.

A further stroke of luck: Stranger, with the boat, departs, leaving the loafer, who finds a well-stocked pocket book in the coat he now wears.

Original owners of boat appear, and, with policeman, chase their property.

They seize the boat and pursue its occupant, who leaves a hand-bag in the boat.

Policeman secures his man and, in the struggle, both fall into the river.

The struggle is continued in the water, and the captive is finally hauled away.

The lucky loafer again appears, looks into the boat and finds the bag.

A lucky bag. Display of contents: Superb jewelry, necklets, tiaras, etc.

The lucky loafer finally decides to rest on his laurels and enjoy the results of his day's adventures, and the—to him—huge joke, in an embowered riverside resort, where he is seen mirthfully congratulating himself.

Moral.—Be careful of your personal belongings. Make no mistakes in dealing with loafers, and the luck will remain with the owner instead of being transferred to the worthless.

U. D. 1951C.

HER FIRST SNOWBALL. Colored, Price, \$64.08.

Approximate Length, 267 feet.

Delightfully humorous and seasonable.

In this beautifully photographed subject a couple of youngsters (five and three) are depicted enjoying to the full their first experience of snow and snowballing. The fall came opportunely to save the credit of their father, who had often described the delights of the winter sport, which was to them impossible to understand. As the few winters of their experience passed by without snow, they began to question father's accuracy, until one morning they awoke to a full and splendid realization, for the ground was covered with its winter mantle.

Warm wraps are provided, and away the children go. A sledge is soon improvised from a zinc bath and a rope, and the small sister has a glorious ride.

Farm produce is brought to the house by a countrywoman, who leaves her basket and enters to partake of cook's hospitality.

Brother and sister substitute snowballs for the eggs in the basket, carefully removing the latter, and carrying them in the boy's cap.

The owner reappears, fortified against the cold, takes her basket and departs. Before making her next call, she decides to rearrange

COMEDY.

her stock, when she discovers her loss. Comical expressions of dismay follow, and she returns in search of the missing eggs.

The mischievous children have prepared for emergencies. They stretch a rope across the path, over which the woman trips and comes to more ignominious grief.

"Open your mouth and shut your eyes." Baby indulges father with a sweet. He asks for another, and she slyly inserts a snowball into his mouth. A pretty picture.

A snow man is next presented, and father, an enthusiastic photographer, poses mother in an adoring attitude with her arms around the frigid neck of the image.

The children discover the proceedings from a balcony, and resent the fact that mother should thus waste the embraces which belong to them.

They collect a quantity of snow, which they throw down upon the artist. Dance of joy on the balcony as the avalanche falls.

Mother again poses, when the ridiculousness of the situation dawns upon her and she upsets the snow man upon the operator.

A battle royal with snowball ammunition follows, in which mother and children attack father, who flies into the house. The children bombard the glass door, and an unusual and pretty effect is produced by the melting snow as it glides down the window pane.

U. D. 3164.

THE ARTIST'S MODEL.

Price, \$58.08.

Approximate Length, 484 feet.

An artist sends a man after a suitable model for his studio. Taking the message to the model maker he receives the model and, with this mounted on his back, he starts back for the artist. On the way he stops for a drink, and several boys purloin the model. He goes to give chase, but as he has not paid for his drink he is detained, and after paying for the drinks he finds no trace of the boys. The latter have made away with the model and are playing a joke on the janitor of an apartment building. They push the bell, and, as he answers, they scamper off. Trying the same thing for the third time they set the model up in the corner near the door and run away. When the irate janitor appears he belabors the model with a broom. The inanimate object collapses and, overcome with fright, he calls his wife and together they carry the model away, thinking that the janitor has committed murder. They take the figure to a little square a short distance away and set it on a bench and then return to their home. Coming down the street are two figures, looking furtively in all directions. They espy what they deem a man dozing away on the bench. Cautiously drawing near from the back they attack the man, stab him in the back and go to search his clothes, when the deception is detected. Nothing daunted, they conclude to play a trick on some one else and, carrying the figure between them in an upright position, they pass on down the street. As they approach a corner they see an automobile coming along and, going out into the street, they drop the model in front of the car and jump. The car, of course, goes over the figure and immediately comes to a stop. Soon a crowd gathers and the occupants of the car, two of them, are roughly used. When the police appear they bustle off to the station. The motorists receive more severe treatment. Finally the magistrate detects that the figure is only a model and not human, and the men are released, but the complainants roughly handled and incarcerated. In the meantime the man seeking his model reports his loss to the police. The wreck is delivered and with this he now reports to the artist, who fairly raves as he views the sight of what is delivered to him. The man is lifted out of the establishment on the foot of the artist, all amazed at the turn of affairs, for which he is entirely faultless.

COMEDY.

U. D. 3218.

THE UNLUCKY TROUSERS.

Price, \$33.60.

Approximate Length, 280 feet.

A very amusing subject. Our hero goes out for a social evening and, during the course of the social events, he relates a funny story, which he deigns to illustrate, and in this he has the misfortune to tear his trousers. Very much annoyed he endeavors to cover his misfortune and, when opportunity affords, he slips away and, securing the services of a boy, sends the trousers out to be mended. The boy takes the trousers home, and his mother mends them, but when she leaves the room the boy indiscriminately cuts off a piece from each trouser leg. Upon returning with the trousers he is rewarded and the garment is donned without further examination. Returning to the company he is jubilant because the damage has been repaired, and when later the other guests notice his new plight and he is made aware of it, he is overcome with humiliation and all confused and, unable to offer apologies, he makes his exit.

U. D. 3213.

COMRADES' RATIONS.

Price, \$38.40.

Approximate Length, 320 feet.

This is a very amusing subject and will produce untold wholesome merriment. A raw recruit is instructed to carry the rations for a number of his comrades. On the way he becomes enamored with a damsel going in an opposite direction, and he turns about and follows her. Coming up with her, he is about to speak, when he trips upon an obstruction in the street and, falling, scatters the rations over the street. He hurriedly gathers them up, as well as he can, and scampers on. Finally reaching quarters the almost famished comrades are about to eat when they find all sorts of rubbish mixed with the food. The recruit is censured by the superior officer and a new supply of rations ordered for the men.

U. D. 3219.

MISADVENTURES OF A STREET SINGER.

Price, \$36.84.

Approximate Length, 307 feet.

A squalid attic room is shown, and from the scant furniture visible we see that this serves as living and sleeping room. The husband is scantily attired and munching on a scant supply of food set before him as breakfast. The wife, a woman of strong temperament, is relieving her mind of excess pressure and, from the rapid fire method employed, we see that the masculine contingent is in mortal dread of his avowed helpmeet. Hastily donning an old silk hat and a coat he snatches his guitar and is off, following the vocation of street singer. This morning he meets with ill success and one would not be surprised that he be discouraged, but nothing daunted, he goes on, despite his discouraging experiences and pockets insult and humiliation, and when at last evening comes he is obliged to slink home with nothing to show for his day's efforts. The experiences of the day are manifestations of love as compared with the ordeal he must go through as he enters his domicile and reports his ill success. He assumes the defensive, however, and we see him making strenuous efforts to shield himself. In the melee that follows, what little furniture was apparent is demolished.

U. D. 3167.

SERVANTS' REVENGE.

Price, \$68.04.

Approximate Length, 567 feet.

An amusing as well as a pathetic subject, well rendered and of excellent photographic quality.

A physician leaves his home to make the rounds of his patients and, having evidently forgotten something, returns un-

COMEDY.

expectedly, to the consternation of his servants—the valet and maid—whom he finds making themselves at home with the contents of his buffet. Both servants are instantly dismissed, and after violent altercation repair to their quarters, but, before leaving, they prepare a placard, reading, "Veterinary Surgeon," which they apply to the doctor's regular sign. Soon the people commence to bring numerous animals for treatment, so that when the doctor returns from his visits he finds his home in possession of people with animals of every description, including a pig, a donkey, an orang-utang and others less formidable. In his anxiety to avoid consultation he goes from room to room, and the howling, hooting and squealing patients after him, devastating everything as they go along. Leading them out of the house the doctor rushes down the street and succeeds in getting quite a distance ahead when, in turning a corner, he hits upon a ruse by which he successfully eludes his tormentors and returns home.

The experience, however, has had a sad effect upon the learned gentleman's mental faculties, and we see him in a sad plight, imitating the antics of the monkey.

U. D. 3204. **FARMER GILES AND HIS GEESE.** Price, \$21.60.

Approximate Length, 180 feet.

A comic series, depicting the difficulties of a countryman in taking his geese to market. Apart from the genuine fun of the subject and the humorous situations with which it is crowded, the pictures themselves are strikingly effective.

Order of Pictures:

Giles, loaded with geese snugly packed in a basket, bids adieu to his wife and goes to market.

Trouble with the geese. They escape.

Chase, in which Giles receives willing assistance from his friends.

The startled geese run under a ladder; the pursuing party follows, upsetting the ladder and its occupant.

Through a china shop the chase is continued, devastation resulting.

A hawker's barrow is upset, but the geese give no pause.

The geese take to water, and are quite at home. Pursuit follows.

Regardless of soaked garments, young men and old wade knee deep and stumble along in excited procession.

A wild goose chase, indeed, by this time. Down the picturesque stream the hunt is continued; one is caught, and the capture of the whole flock is soon effected.

The geese are recovered, but, alas! Giles has lost his baskets.

Tableau. Happy Giles, with arms full of excited geese.

U. D. 1803. **HUMORS OF AMATEUR GOLF** Price, \$52.08.

PLAYERS.

Approximate Length, 434 feet.

Shows a party of amateurs at the game of golf. The caddy places the ball for one, and then has to show how to do it. In his efforts to give the ball a good swing, he puts more exertion than usual into his stroke. Missing the ball, the heavy golf stick swings around, bangs a corpulent gentleman pat on the stomach, and rolls him over. By degrees the amateurs get in the run, and the ball goes merrily on. Coming to a brook, the boys try to leap over it, but fall in the water; shaking off the water as they go they come to a lane filled with trees; by steady work the ball goes through. Then after awhile we see the party tumbling pell mell down an embankment. Dropping over a wall into a marsh the boys poke fun at one or two of the players, who, in their efforts to strike the ball, splash themselves with mud. Finally, coming to a stile, they find difficulty in dislodging the ball from under the step,

COMEDY.

where it is knocked into the woodland undergrowth; striking from here the ball is knocked into a tree, and is lodged in the fork of the branches. A player now climbs the tree, and after making some effort to dislodge the ball, he knocks it into a stream, where an old gentleman makes vain efforts to hit the ball, trips himself and falls into the water amid the laughter of his companions. In disgust he gives a good lunge and sends the ball into the mud, splashing himself from head to foot. He wades out, wiping himself and shaking off the water from his garments. A group of boys, trying to find the ball, jump into the stream, climb a bank, and disturb a flock of sheep, which they scatter in all directions, and in scrambling for it they bump and jostle one another, and a fight ensues.

U. D. 2011. YOUTHFUL HACKENSCHMIDTS. Price, \$23.28.

Approximate Length, 194 feet.

Two young hopefuls, wrestling in a secluded spot, are discovered by an old lady, who separates them, reads a lecture on the wickedness of fighting, gives them money to buy sweeties, and then departs.

After placing the money on a seat, they instantly resume the contest, and the struggle waxes furious. First one boy comes on top, then the other. Clothes torn, general dishevelment.

Policeman appears, commandeers the boys' pennies, and whistles for help, which does not arrive.

Seizing a squirming boy in each hand, he carries them struggling away.

They escape and take shelter in the upper room of an inn, from which they peer out, and plan vengeance for the loss of their money.

Policeman taps at the lower door and obtains a surreptitious drink with the boys' twopence.

Just as he is enjoying the refreshment the urchins tumble out of the upper window a feather bed, which upsets the constable, who tries to come from under.

The boys appear and manage to secure the policeman's helmet and coat, with which they make off, leaving the constable struggling beneath his feathery load.

He emerges and gives chase in his shirt sleeves.

Finale. The boys, one in policeman's helmet, the other in his tunic, grinningly appreciate the fun.

U. D. 3175. TOOTHACHE. Price, \$44.04.

Approximate Length, 367 feet.

An amusing presentation of the excruciating pain suffered by the victim of a severe toothache. The application of home remedies exhausted without avail, the offending member of the human anatomy is to be removed, and a visit is made to the dentist. Here much havoc is caused by the maneuvers of the patient, and several unsuccessful attempts are made to extract the tooth. Upon leaving the office of the dentist the patient collides with a person passing, and after an altercation the patient receives a blow straight from the shoulder of his adversary, and the tooth is dislodged. Instead of anger, peace results, and, offering his antagonist 50 cents, the thankful sufferer wends his way home in ecstasy.

U. D. 3220. THE BAD BOY'S JOKE AT A Price, \$52.08.
WEDDING PARTY.

Approximate Length, 434 feet.

A wedding party is seen marching from a barge to a hall in beautifully laid out grounds, and as they pass in to the hall proper a boy steps on the train of the bride, which causes both bride and groom to fall backwards. Receiving a severe rebuke, the

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boy resolves to avenge himself, and going out on the public road he purchases a supply of itch pollen, which he slyly blows down the necks of the various guests. The result is a severe itching of the cuticle, and the entire party soon experience great discomfort, to the delight of the bad boy. Many ludicrous experiences witnessed throughout the festivities. Very amusing and good detail.

U. D. 3163.

PARK-KEEPER.

Price, \$37.20.

Approximate Length, 310 feet.

An amusing comedy, and relates very accurately the experiences of a park keeper with a couple of mischievous lads.

The two boys are bathing in the little lake in the park when the keeper appears and orders them out, whereupon they proceed to throw water at him. Taking up their clothes from the ground he walks away, with the boys following at a distance. Meeting a visitor in the park, the two engage in conversation, when the boys sneak up from behind, and, tripping up both men, gather up their clothes and depart in haste. A chase follows, but the lads elude the keeper by climbing over an iron guard. Soon after we see the keeper, in company with a soldier, stop at an inn and partake of a social drink, when one of the boys pours water over them from a vine close by.

Following a chase leading into the fields, in which the boys are again successful in accomplishing their escape, we see the keeper lie down next to a scarecrow and go sound asleep. Here the boys come upon him, and taking apart the scarecrow one of them dons the clothes, and with sticks they belabor their victim and then assume the figure of the scarecrow. Several repetitions and the boys disclose their identity, and another chase follows. Tired and disgusted, the keeper gives up in despair, and lies down near the roadbed, removing his shoes to rest his feet. The boys soon look him up, and catching a dog they tie up the shoes and fasten them to the collar on the dog's neck. To the keeper they fasten a string of tinware of every description, and waking him up they start the dog down the road. Impeded by the trail of debris, the unfortunate fellow is unable to catch the dog, and so loses his shoes; also is the object of much ridicule.

He now resorts to a ruse to catch his tormentors, and lying down in a cluster of weeds he feigns sleep when the boys come upon him. Grown reckless by the success of their ventures, they are easily caught, and the series closes with an enlarged view of the keeper holding his captives by the ears, much to his own delight and their discomfort.

A continuous round of laughter.

U. D. 3191.

CRAZED BY A FAD.

Price, \$34.44.

Approximate Length, 287 feet.

An interesting parody on Diabolo.

The subject opens with a dining room scene, the entire family, parents and two children, seated at the table and partaking of the noon-day meal. Following the announcement of a visitor, we see the aunt enter and, endowed with a philanthropic spirit, she has brought for the amusement of the children the game of Diabolo.

The father endeavors to demonstrate to the children the use of the top and breaks the lamp shade. Later we see him in the sleeping room, where, in the course of time, everything possible to break is demolished. Filled with regret at the havoc here wrought, the parent moves on to the dining room, where mother and children are gathered at the table eating supper with a feeling akin to fright. They immediately leave the room and stand at the doorway looking on with bated breath. Shortly the various decorations and bric-a-brac, as also china, is in ruins on the floor, and driven to desperation by the devastation caused by the frenzied husband, the mother wades in, and, confiscating the Diabolo set, ejects the husband bodily.

Very amusing, and good detail is shown in every phase.

COMEDY.

U. D. 3190.

THE UNLUCKY SHIRTWAIST.

Price, \$29.64.

Approximate Length, 247 feet.

This film illustrates the sad misfortune of a shirtwaist wanted for a special occasion, and the nondelivery of which precipitated domestic complications. When finally it was delivered it was in such a condition that the messenger found himself the recipient of a good trouncing at the hands of the husband.

Scenes Illustrated:

Man and wife visit a modiste, and a shirtwaist is ordered—Messenger entrusted with delivery of shirtwaist—Sauntering down the street the messenger engages in altercation with other boys, and is knocked down, damaging box and saturating it with water from street; next he visits a merry-go-round and has a good time with a party of friends while the purchasers of the waist are anxiously awaiting its delivery—Undertaking some experiments on the street the shirtwaist gets under the feet of a passerby, who handles it and the messenger boy rather roughly—Replacing the article in what remains of the box, he finally reaches destination—The madam goes into hysterics and the husband whips the article about the ears of the messenger—Turning the latter in the direction from which he came, the man literally boosts him out of the place.

U. D. 3189.

RUBBER-NECK REUBEN.

Price, \$30.48.

Approximate Length, 254 feet.

This is a good comedy, and depicts very vividly the hard road an over-inquisitive individual is obliged to travel.

He is rebuffed and rebuked throughout his experiences. In each case of interference he is the recipient of hard, and in some instances even rough, treatment.

The scenes illustrated are:

Reuben, the house servant, is sent to deliver the noon-day meal on a platter tied up in large napkin, to the office of his employer.

On the street a fakir takes Reuben's hat to demonstrate. Police interfere, and after the excitement Reuben is in possession of a demolished head gear. A dog is turned on Reuben, thus putting him to flight. Interfering with bill posters, he is treated to a liberal application of the adhesive compound in use by that fraternity. At a refreshment parlor he attempts to explain matters, and the waiter lets down the awning filled with rain-water, deluging Reuben. A little farther down the street a scavenger wagon is the object of his inquisitiveness, and he is showered with refuse before he passes on. A painter on his scaffold now looks inviting to Reuben, and his suggestions to the former are rewarded with a shower of paint. On the river bank Reuben wishes to be instructed in the whys and wherefores of reels, and is pushed into the river. He manages to cling to his antagonist, and drags the latter with him. Here he loses what was left of his master's dinner, and is obliged to return home.

Every phase is ludicrous, and the entire subject is adjudged good comedy.

U. D. 1913.

FOLLOWING FATHER'S FOOTSTEPS.

Price, \$66.72.

Approximate Length, 556 feet.

This is a delightful child picture, whose photography is exceptionally good, and the story is quite clever.

A bright lad, having noticed his father's habits, and presumably his frailties, plays at the game of following his father's steps. The order of the pictures is:

Shaving just like father. Complains about breakfast—like father. Goes traveling. Takes sister for a good time. Mixing his drinks. More amusing illustrations of how father acts. Imitating remorse—bandaged head and foot-bath.

Offers excellent comedy.

COMEDY.

U. D. 3223. HONEYMOONERS GO TO HOUSE- Price, \$43.20.

KEEPING.

Approximate Length, 360 feet.

Smith and his wife decide upon a change of residence, which they accomplish in safety; but their troubles begin with the arrangement of furniture, pictures, etc., in their new domicile.

With praiseworthy energy the Smiths set to work, but the various articles of domestic use and adornment will not adapt themselves. Everything that will break seems unaccountably to suffer by Smith's unskillful handling.

His wife takes her turn in the management of affairs, with no better results. Recriminations and quarrels result, and the position is very strained, when a glance by each one into the hot, dirty and mortified face of the other reveals features so woebegone that mutual affection triumphs, and they agree to make the best of each other and their mutual discomfort.

Order of Pictures:

Smith arranges his removal and buys new furniture.

The pantechnicon arrives at the flat and is unloaded.

Husband and wife in their new home. Mutual congratulations.

Planning the disposition of the furniture.

A hanging jardiniere; a hook already fixed in the ceiling is just the thing. Smith mounts the table, but he is still too short to reach. Places a chair on the table, and mounts that, with dire result: Smith comes a cropper.

Mrs. Smith thinks her husband stupid. She will hang the thing herself. But she doesn't. When Smith assists her to rise from the floor, both ruefully survey the fragment of pottery and the contents of a jar of goldfish, both of which are damaged beyond recovery.

They agree to try the drawing room, but more smashed bric-a-brac results, and it seems really a pity that they troubled to move at all. Smith says so. Mrs. Smith retorts, and a pretty quarrel takes place.

Hot and ill-tempered, they next try the kitchen. A porter enters and demands the usual tip. Smith pays up, but the porter wants more—and gets it, in the shape of plates smashed over his pate by the irate Smith.

Mrs. Smith suggests that her hubby's face would look the better for a wash. They proceed to the bath room, where, after cooling ablutions, marital serenity is restored.

Smith will now arrange the bath room. He drives a nail, and regrets his impetuosity, for the spike pierces a water pipe and floods the room.

The miserable couple in vain try every silly means to stop the flow, before the right one presents itself—to Mrs. Smith, of course. She flies to turn off the water.

The portrait of a battered and plastered couple is presented the audience, and Smith's troubles are forgotten in the loving solicitude of his spouse.

U. D. 3233.

MR. SLEEPY HEAD.

Price, \$36.00.

Approximate Length, 300 feet.

The scene illustrates a comfortable home and the subject of our story in a drowsy and lascivious mood falling back upon a bed and going soundly asleep. The wife comes in upon him and he is aroused, assisted into his coat and started off to the office. On the train our hero goes to sleep and discommodes other passengers considerably. Finally he reaches the office and, after making a half hearted effort to do his work, relapses into the arms of Morpheus. A violent shock brings him to with a start, upsetting his desk. He is awkward and a drawback to himself in every undertaking. As a guest he is the cause of unmistakable anxiety to his host and, in disgrace, departs. Good detail throughout, and much innocent amusement is experienced.

COMEDY.

U. D. 3144.

MY WIFE'S BIRTHDAY.

Price, \$33.60.

Approximate Length, 280 feet.

A comic film with a decided moral.

Hubby leaving home, is called back by his wife, who reminds him that this is her birthday. She furnishes money for purchases to celebrate the occasion.

He celebrates, in a manner not contemplated, and then buys flowers.

Further celebrations: drinks round with all comers. Full up, he departs, in jovial mood.

He purchases an iced and decorated cake at a pastrycook's and, with this, the flowers and his potatoes, he has quite as much as he can carry.

He meets a lady; casually shows her his cake. She resents the liberty, seizes the cake and ices his face with the sticky decoration.

Beggars by the roadside are next greeted by the roysterer. He familiarly chucks the old beggar woman under the chin. She objects and belabors him, finally jumping upon his prostrate form.

Fishing scene at the riverside. Angler, jovially accosted, loses his temper and throws the toper into the water.

A stoneyard offers temptations. The reveler spreads his outer garments to dry and himself goes to sleep. His clothes are stolen.

Very lightly clad he seeks his home and spouse, where he receives well-merited chastisement at her hands—which clutch a broom.

The inebriate hubby is first unmercifully thrashed, and then dragged under the water tap, where he is copiously drenched.

The incident closes with the picture of a still jolly celebrant drinking his wife's health in a less heady liquid supplied by the Water Works Company.

U. D. 3216.

ELECTRIC BATTERY.

Price, \$34.44.

Approximate Length, 287 feet.

Highly amusing throughout and certain to make a hit everywhere.

Several boys purchase a medical battery and then go out to have some fun with it.

The experiments they undertake are unique and the results are bound to touch the humorous chord of even the most eccentric.

The scenes illustrated are as follows:

Purchase of battery.

Trial in the library at home—one of the boys shocked by the trick of the other.

Application of current to bench on which tramp is sleeping—humorous antics of the latter as the current passes through him.

Battery attached to a carriage, and the subsequent occupants, as well as coachman, experience a lively time throughout the entire trip.

Current applied to kitchen utensils, and cook gets a severe shock—boys scamper off in haste with cook in pursuit.

A young lady seated on a cane chair finds the seat most uncomfortable after the boys apply the current to it.

Next a painter is precipitated to the ground from his ladder by the current applied to his perch.

The boys now repair to the house and, entering a room on the second floor, attach the electrodes to the knob of the door, from the inside, so that the first person touching the knob with the intention of entering is held there by the current and yells with pain.

Subsequent visitors rush up the stairs and, desiring to lend assistance, take hold of the unfortunate man and soon form a long string down the staircase, all shouting and yelling until the boys turn off the current, when they make their exit in haste.

They now enter the garden and attach the current to the nozzle of the hose, but are observed by the father. When the gardener takes hold of the hose he goes through some queer antics, and father comes to the rescue and, bringing up the boys, he holds them while the flow of water is directed on the miscreants.

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U. D. 3215.

FRENCH RECRUIT.

Price, \$80.04.

Approximate Length, 667 feet.

This comedy is one of exceptional merit and will prove a veritable side splitter.

The subject illustrates the adventures of an army recruit from his enrollment to the time of incarceration.

Order of Pictures:

Recruits appear at barracks.

Assigned to quarters.

Quartermaster's office.

Return to quarters.

Bugle call. During absence the props on cot of our subject are "fixed," and when he returns and takes a seat on foot end the bed collapses and mattress turns over. A "rough and tumble" ensues, from which our hero extricates himself with difficulty.

At drill our hero is the cause of considerable reprimand and censure and forms very ludicrous sights in his endeavors to follow instructions.

Sent on an errand he drops into a man-hole and, after vain efforts to extricate himself, he takes a seat under a coal hole. Disturbed by a number of rodents. This, followed by a lot of water washed through the opening, which deluges the recruit thoroughly, fills him with fear and he is quivering as he contemplates his end.

Rescue by street cleaner.

Return to barracks.

Reprimanded by officer and given in charge of guard, who escort him to the jail.

U. D. 3199.

HIS FIRST SHOOTING PARTY.

Price, \$54.48.

Approximate Length, 454 feet.

Comic and burlesque sporting incidents, enacted amid most picturesque scenery.

A Frenchman, thirsting for excitement, decides upon a day's shooting, and his experiences are comically depicted in this mirth-provoking series.

Determined to do the thing thoroughly, he attires himself regardless of cost in garments suitable to the occasion, and his accouterments and appointments are also in strict keeping. A worthless hound is palmed upon him by a dealer as a perfect sporting dog, and thus equipped, after loving adieux exchanged with his sympathetic partner, he ventures forth in search of game.

His theatrical methods and numerous accidents, his comical mistakes in hitting the wrong object, his efforts to induce the dog to stalk or retrieve—or do anything but hamper its owner—are most ludicrous.

The climax is reached when, after triumphantly producing the contents of a full bag (purchased from a dealer), his wife discovers the tickets denoting the price attached to the hares he had brought home as evidence of his skill as a sportsman. Wifely chastisement of a vigorous character follows the detection, and the curtain falls upon the much reduced sportsman meekly accepting deserved punishment.

Order of Pictures:

The sportsman tries for game. Dog refuses to flush; fawns, wife, and ventures forth, fully armed and equipped.

He inspects the stock of a dog fancier, and purchases an animal "of the right sort."

Led by a string, the dog early causes trouble to his new owner.

The sportsman, fortified by a good breakfast, bids adieu to his instead, upon its new master.

Game is sighted and shot—an old hen!

Owner of the hen—an old woman—belabors the sportsman, who doubly pays for his sport.

The sportsman stalks game of another sort. Feathers project over the top of a stone wall. Feathers mean birds. He fires, and

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hits—the hat of a young woman, who is parting from her lover on the other side: Retribution.

Stalking again, he comes to grief in a ditch.

The sportsman at lunch. A wayside inn. Yokels plot to “take a rise out of him.”

A lad goes to point out likely place for game. Yokels stuff a rabbit skin with straw, and attach a string, with which they retire.

Sportsman stalks the rabbit, which is constantly pulled away. He fires; brings down the rabbit. Triumph, until he discovers the trick.

Undaunted, he tries again, and wounds a pigeon. Dog won't retrieve—he can't climb. Sportsman goes after the bird and falls ignominiously from the tree.

A countryman is peppered by mistake, and retaliates by trouncing the sportsman.

The amateur giving up the idea of sport, and not caring to return empty handed, buys game at a poulterer's shop, but forgets to remove the tickets.

Triumphant return of the sportsman and jubilant welcome by his spouse.

He produces his spoils. Congratulations, until she discovers the tickets.

Scorn and contumely. Recrimination.

Tableau—a hen-pecked sportsman.

U. D. 1957.

A MODERN GALATEA.

\$39.12.

Approximate Length, 326 feet.

Humorous deception in a studio.

This excellently photographed subject is peculiarly appropriate during the present rage, at the variety theatres, for living pictures of statuary and other works of art.

A lady visitor to a studio accidentally breaks a statue and, with the connivance of a maid, herself personates the image, to the perplexity of a would-be purchaser—another lady—and the delight of a male enthusiast who discovers the deception and falls in love with the living image of the statue.

Comic situations are introduced as the poseur constantly varies her attitude in reproduction of sketches submitted to the artist by his mystified lady patroness, and her mystification is complete when the enthusiast walks from the scene with the impersonator clinging to his arm.

U. D. 3179. PEASANT'S HONEYMOON IN PARIS. Price, \$44.04.

Approximate Length, 367 feet.

One of the best comedies on the market. The series opens with a peasant wedding party starting off on their honeymoon. The young couple are accompanied to the train by their friends, all mounting a cart, which is loaded to its utmost capacity. Arriving at the train the couple enter a cab, and the young bride is directly engaged in conversation with one of the passengers. The happy husband introduces himself and then turns to wave adieu to his friends. The scene that transpires while his back is turned we will better enjoy when, later, we visit a moving picture show with the couple.

When the train reaches Paris the passengers alight and the couple is directed by the congenial fellow passengers. As they saunter down the street a vendor in a cart, purporting to be minus his limbs, offers some notions for sale. The young man accepts the proffered article and is about to walk away when he is recalled and requested to pay. He promptly responds that he did not wish to buy, and throws the article back at the vendor. Aggravated, the

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latter arises and, with a well directed boost of his foot, knocks the man to the ground and resumes his position in the cart as the legless vendor.

The couple are soon the innocent victims of an acrobatic display in front of a beer garden where they took seats.

At a vegetable stand they engage in a barter and soon develop a fight, and go off a sorrowful sight.

Now they go to see the moving picture show. The scene opens with a couple entering a railway cab, and shows how the genial passenger sells the bride a pair of garters, also kisses her fondly while the new husband is turning his back. Enraged at this display of infidelity, he upbraids his wife in the show, which precipitates a quarrel with the proprietor, upon whose head he rains blow upon blow with his umbrella while he is being pushed out of the place.

They now go to a restaurant, where the customs are entirely new to them, and they are causing much trouble and inconvenience to other patrons and the employes. A few more jokes are played on them, the man pays the damages and both rush out.

Excellent photographic quality throughout.

SENSATIONAL.

U. D. 3176.

DOG TRACKING BURGLARS.

Price, \$52.08.

Approximate Length, 434 feet.

A sensational crime and capture combination, in which the Parisian new departure of employing dogs in the tracking of criminals is most realistically demonstrated.

The series opens with a picture of a police station interior, showing the dispatch of dogs, each held in leash and in charge of a constable.

A drinking saloon is next depicted, where two villains are seen to hatch a plot, leave the brasserie, and lie in wait for an unsuspecting victim, who carelessly approaches. They fall upon, garrote and rob the man, leaving him senseless upon the pavement.

The dog police are now introduced and allowed to inspect the victim. The leashes are then slipped, and away they go on a hot scent. The fugitives, realizing the pursuit, enter a building in course of erection. The dogs follow, and a thrilling series of episodes ensue.

Through the building the miscreants go, heedless of risks from crumbling masonry. Realizing the futility of the building as a hiding place, they dash through the grounds. Over a high wall the criminals climb in a mad attempt at escape, but the dog police are on their track. Keen and determined they jump from the coping and pursue along a railway embankment. Eventually they corner the villains and hold them at bay until the police arrive. The garroters repeatedly fire at the dogs, who cleverly escape the revolver shots.

A struggle ensues, in which one of the thieves is captured. The other manages to escape, but the dog police are soon on his track. He takes refuge in the grounds of a large house, fastening the gate behind him. The dogs and their keepers arrive, force the gate and rush in.

Their quarry falls into the arms of the police and a desperate struggle takes place. He repeatedly fires at the dogs, but without effect, and is finally overpowered and borne struggling away. In the tableau a splendid close view of the dog police is presented.

SENSATIONAL.

U. D. 3211.

ANONYMOUS LETTER.

Price, \$52.08.

Approximate Length, 434 feet.



A very interesting subject, illustrating in a vivid manner the duplicity of a friend, but the entire experience winding up with a beautiful sequel. A visitor is introduced to the wife of a merchant, and as the wife leaves the office the visitor soon departs in pursuit. At a subsequent meeting the man makes some unwelcome advances and is severely rebuked. Smarting under the humiliation, he swears vengeance. An anonymous letter is now written to the merchant, cautioning him on the duplicity of his wife. Suspicion is aroused, and after a time of struggle the merchant finally concludes to shadow his wife. In this pursuit he bursts into the squalid rooms of an almost starving woman with a brood of little ones, to which place he has followed his spouse, and where he expects to confront her with her duplicity. Finding her on a mission of charity, he is abashed and shamed, discards the revolver he carries, and the two are reunited stronger in their faith in the constancy of one another. A very touching experience.

U. D. 1956.

THE WAIF AND THE STATUE.

Price, \$32.04.

Approximate Length, 267 feet.

That winter is always acceptable to hardy youth is here seen; boys are snowballing each other with zest and vigor, under the shadow of the village church. An ill-clad girl waif approaches, and begs pitifully for alms from the pedestrians, but is rudely repulsed. The boys jeer at her, and in despair she seeks refuge in the sacred precincts of the church. As she goes towards the church she is attracted by a statue of the Virgin and Child, which she views with awe. A snow storm compels her to seek shelter, and timidly pushing open the church door she sees the vicar, who, with fashionable lady parishioners, is busily decorating the edifice for the Christmas festivities. The vicar has run a thorn into his dainty finger, and is bemoaning the fact, obtaining the commiseration of his lady assistants. The girl, attracted by the light and warmth, ventures in the church, and approaching the group at the altar asks alms. She is sternly repulsed by the vicar, who bids her begone, and turns his attention to his lacerated finger and his sympathizers, who just glance at the girl and turn their backs upon her. As she is dejectedly retracing her steps, a little boy, who has witnessed the scene, approaches and gives her all his little store of wealth, which she accepts, and after kissing and thanking him, she leaves the church. The cold overcomes her, and sinking upon her knees at the feet of the Virgin she offers a prayer and falls

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down exhausted. Sentient life now seems to permeate the statue, and it passes away from its pedestal to a handsomely furnished room, where a disconsolate elderly gentleman is seated in deep reverie. The statue approaches the gentleman, gently touching and awakening him from his reverie, and beckons him to follow her. Calling a maid to bring his coat and hat, he proceeds to follow the statue, which guides him to the church, and, pointing to the prostrate form of the girl, now partly covered with snow, it once more assumes its pedestal. The gentleman hastily gathers the girl up in his arms, and with all speed hastens to his home, where he places her on a couch. With the aid of his housekeeper he revives her, and she is attended with every care.

The final scene shows the waif, well and happy, now the adopted daughter of her benefactor, beautifully attired, ministering to the comfort of his declining years with her ever increasing gratitude and love.

U. D. 3151.

CATASTROPHE IN ALPS.

Price, \$52.08.

Approximate Length, 434 feet.

A mountaineering expedition in search of the victims of an Alpine tragedy, in which two well known climbers lost their lives.

A beautifully pathetic subject. Shorn of the repugnant features associated with such an event, the sadness evoked by what remains is more than compensated by the unusualness of the scenes depicted. Weird, but sublime in their photographic perfection, the Alpine views are magnificent. Wonderful ice fields, glaciers, crags, crevasses, snowclad pinnacles, and chasms, in all their thrilling majesty, sublime silence and snowy desolation, pass each other in rapid succession, each scene more beautiful than the last. Surprising and entrancing as are the views, additional interest is lent by the portrayal of the search for the two victims of Alpine climbing.

The event has been handled with judgment, and the result is a series of pictures crammed with exciting and thrilling incidents, as the search party of Alpine guides and climbers steadfastly set themselves to the discovery. Their faces are so well defined that one almost experiences their sensations as, burdened with appliances necessary to the sad occasion, roped together, cutting steps and niches with their ice axes, they test nearly every foot of the way, in an ascent which occupied seven hours.

The audience is fascinated by the hairbreadth escapes, and worked upon by the fear that further casualties will result. At one moment the guides are enveloped in a cloud of mist, which sweeps with irresistible force upon the flanks of the mountain; the pulse quickens, and every vein tingles as they fight through, and the impressive wildness and savage grandeur are most real, as Nature with such tremendous power shows man his smallness and impotence. The daring descent of a guide into a deep ravine is skillfully accomplished, as is the return to comparative safety after he has secured the objects of the search.

The two enshrouded victims are reverently placed, one on a sledge, and the other in a hammock, and the perilous descent is begun. Eventually the difficulties are overcome, and the party with their burdens are seen to embark in two boats, which transport them to another side of the lake, lying like a sapphire between the snow-capped, pine-clad mountains—a scene of positively wonderful photography of a grand subject; the marvelous tapestry of form into which the trees are woven, the pellucid, mirroring waters of the lake, with the shadows well defined, and the beautiful stereoscopic effect of the whole, make the final scene one to be stored in the memory, to be dwelt upon again and again.

DRAMATIC.

U. D. 3153.

THE FAITHFUL DOG, OR,

Price, \$64.08.

TRUE TO THE END.

Approximate Length, 534 feet.

A beautifully pathetic picture, illustrating the almost super-human sagacity, devotion and touching fidelity of a dog to his master—a poor blind beggar, to whom he is “faithful unto death.”

The subject is of necessity sad, but this feature is redeemed by the total absence of any gruesome incident and by the great prominence given to the intelligent poodle in his faithful anticipation of every wish of his dying master, in the execution of numerous errands of mercy, in his distress at their futility, his grief on realizing that his best friend is no more, his attitude as chief mourner, total disregard of the force of authority or the cajolery of pity to turn him from the grave, and his final release to join the master he mourns.

Reverently treated and perfectly photographed, this film subject will win a foremost place among the animated picture dramas of the year, will strongly appeal to the sympathies of every audience, and is certain of a long run wherever exhibited.

Order of Pictures:

A blind man and his one friend at their daily stand. Contributions freely deposited in the poodle's little collecting box.

The beggar, in evident suffering, is led home by the dog.

The blind man's home; squalid, comfortless. He manages to crawl into bed, where his frame is rent by an agonizing cough.

The dog, alarmed, leaps upon the couch and tenderly shows his solicitude. An affecting scene.

In an interval between paroxysms, the blind man places in the dog's mouth a card, on which is written a message to a doctor, and dispatches him on his first errand of mercy.

The dog succeeds in attracting the attention of a lady in the street, who reads the card and accompanies him to the doctor's residence.

She summons the doctor and explains. He hurries to the sick room, preceded by the dog.

Examination of the patient. No hope. The doctor writes a prescription, gives money to the sick man, and departs. The affectionate concern of the faithful dog at this juncture is marvelous to witness.

The blind man places the money in the dog's box, and with this and the prescription firmly held in his mouth the faithful animal again ventures forth.

He enters a chemist's shop. The chemist reads the prescription and furnishes the medicine, which the dog carries in his mouth to his dying master.

The blind beggar makes an effort to take the medicine, but expires in the attempt. The poor dog's anxiety and grief are beautifully and touchingly portrayed.

The faithful creature, realizing his own helplessness, seeks human assistance for the performance of the last offices.

The beggar's funeral. Chief and only mourner, the faithful dog, who disconsolately follows the car bearing the remains.

Arrival at the cemetery.

Scene at the grave after all is over. The dog is discovered prostrate upon the mound.

The curator attempts to remove him by force, but all his efforts are fruitless; the affectionate animal constantly returns.

The curator's wife brings food, of which the dog refuses to partake. She tries every endearment, but without success.

The faithful creature, left alone with his sorrow, again curls himself on his master's grave, sighs, stretches himself as if relieved, and gently follows the friend he had temporarily lost. “And thou, too, shalt have a golden collar in the resurrection.” (Martin Luther.)

DRAMATIC.

U. D. 3210. THE SIMPLE MINDED PEASANT. Price, \$30.04.

Approximate Length, 667 feet.

Amid fascinating scenes of picturesque wood and dell, country lanes and waterside, this thrilling and pathetic drama is charmingly enacted.

The story centers around a little girl who is taken by her parents for a country outing. Chasing butterflies, she falls into a deep pool, from which she is heroically rescued by the mad heroine, a woman whose brain was turned by the loss of her own child.

In fascinating scenes of absolute photographic perfection the pictures describe the night search for the lost child, the frenzy of her parents, the discovery, the mad woman's fight for possession, her restoration to reason, and the happy ending, where the heroine is installed as maid to the child she nobly saved.

Order of Pictures:

Drawing room of a town residence. Little girl pleads with her father for a day in the country. He consents, and she joyfully carries the news to her mother.

Wayside inn. The party arrive in a carriage. Child and dog enjoy themselves while their seniors order refreshments.

Old peasant arrives and is invited to join the party, while the child goes with a maid to see the cows milked.

Pretty farmyard scene at milking time. The child secures a glass of milk and rejoins her parents.

Peasant relates to the father and mother the story of the mad woman—how she lost her own child and her reason, and spends her existence in vain search for the dead little one.

Arrival of the mad heroine, nursing a bundle of weeds and flowers. She kisses and fondles the little girl.

The family adjourn to the woods, where the elders recline, while the child goes on a happy chase after butterflies.

Lovely scenery of pond and woodland. The child, in trying to secure a butterfly, falls into the deep water.

The mad heroine, who has shadowed the child all the morning, witnesses the occurrence and rushes to the edge of the pond.

Thrilling rescue of the child by the heroine, who plunges into the depths and struggles ashore with the unconscious form.

The woman, reveling in a sense of possession, carries away the unconscious child.

The parents, alarmed at their daughter's absence, return to the inn and raise an alarm.

A searching party of villagers and keepers is organized; they penetrate the woods.

The search is continued by moon and lantern light. Tracks and clue discovered.

These lead to the pond, and the distracted parents are forcibly restrained from entering the water.

The villagers dive into and fruitlessly explore the pond.

Scene in the woods. The old peasant meets the heroine bearing away the still unconscious child. He accompanies her to the loft of a barn, which is the woman's home.

Resumption of the search by parents and villagers. The old peasant appears; tells the story of the rescue, and guides the joyful parents to the old barn.

Scene in the loft. The heroine refuses to be parted from the now conscious child, who is forcibly released from her embrace.

The shock of separation from what her bemused brain imagines to be her own child, restores the unhappy woman to reason and she is tenderly led forth, followed by the reunited family.

Home again. The heroine installed as maid to the little girl whose life she saved.

U. D. 3177. THE ABDUCTION. Price, \$54.48.

Approximate Length, 454 feet.

The play opens with a charming scene of a gypsy encampment in the heart of a forest. A gypsy, his young bride, and three male companions take their musical instruments and depart for a neighboring village, where a fair is in progress.

After playing and singing, the gypsies pass from table to table collecting the gifts of their audience. A young man, enamored of

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the gypsy bride, presses endearments upon her, which both the and her gypsy lover resent, upon which he retires, bent on mischief.

A pretty woodland scene is next presented, where the gypsy girl is gathering wild flowers. A motor car approaches, and from it springs the plutocrat and his assistants, who seize the girl and bear her struggling away at full motor speed. The motor is shown rushing along delightful country roads, the still struggling girl casting various adornments out of the car at intervals.

At the encampment the girl is missed, and her gypsy lover, rousing the camp, institutes a search. The bands find traces of the abduction and struggle, and follow up the clues.

The motor arrives at its destination, a country house standing in the middle of a park surrounded by high rails. The girl is borne through the gate, grounds, garden and conservatory into the large house; then from room to room, until a beautifully furnished boudoir is reached, where she is left to the mercy of her captor. She defies him, and he departs for the moment, sneering at her virtue.

The gypsies, following up the clues, arrive at the park, which they enter. In the grounds, however, they are discovered by the park keepers, and a fierce fight ensues, in which the keepers are overpowered and bound. The gypsies then seek the house and effect an entrance. Still following the traces of the abducting party, they arrive at the boudoir.

Inside, the abductor has returned and is forcing his attentions upon the unwilling girl. The door suddenly flies open and the pursuing party enter. The captor is overborne and the girl released.

The spurned suitor is not satisfied. He appeals to the girl, who again refuses his advances. Determined to possess her, he offers to fight the whole gang, and a thrilling and picturesque scene follows.

The park is lit by flaming torches held by the gypsy band, while two principals fight for the possession of the girl. Swords are the weapons used, and pretty play is witnessed before the wealthy suitor is vanquished and the gypsy bears away his bride.

U. D. 3187.

DOCTOR'S REFORMATION.

Price, \$56.04.

Approximate Length, 467 feet.

An intensely affecting and beautiful drama. Delicately handled, exquisitely set, delightfully acted, and perfectly photographed, "Love Conquers All" will fascinate every audience, of whatever class.

The series opens with charming scenes, professional and domestic, in a prosperous doctor's residence. Seated at luncheon, his little daughter, a child of five, complains of her throat. The doctor casually examines and reassures her, takes an affectionate adieu, and goes to his consulting room.

While prescribing for a patient, a boon companion enters and invites the doctor to spend a convivial evening. The doctor agrees, and arranges to join him in the drawing room after he has seen his patients.

The next scene presents the doctor saying good-bye to his little one, calming its mother's anxiety, and departing with his friend to keep the appointment, while the little girl is prepared by her mother for bed.

The ensuing scenes denote conviviality indeed. A sumptuous dinner table, pleasant surroundings, guests of both sexes, champagne plentiful, the doctor dining not wisely.

The doctor's bedroom is next shown, with the child in its crib struggling in an attack of diphtheria. The agonized mother, helpless to assuage its sufferings, is nearly distracted. Summoning a servant, she dispatches him to find his master and bring him home.

The servant succeeds in his quest, but by this time his master's condition is such that he cannot understand. He sends the servant away, and the party resumes its carouse.

In the sick room despair reigns supreme, but it is intensified

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when the servant returns with news of his master's condition. The child tosses vainly for relief, which the despairing mother is helpless to afford.

The convivial party breaks up; a cab is called, into which the intoxicated doctor is placed and driven away, while the rest of the guests go more or less steadily homewards.

The inebriated doctor is now seen to stagger to his child's room, which he enters. The horrified wife is hopeless, indeed, as she realizes his condition. She tries to arouse in him a sense of responsibility towards his still struggling child. Shaking him, she commands his muddled faculties for an instant, and the sense of his darling's condition pierces his dazed brain and partly sobers him. Realizing the necessity for instant action, he retires to his consulting room, bathes his face and head in water, calls for instruments, and, alert to his daughter's danger, re-enters the bedroom.

Carefully and tenderly he performs the delicate operation of tracheotomy; the tender and loving anxiety of the mother and the distressing struggles for breath of the little girl are immediately relieved, and the child is able to show her affectionate appreciation.

Success assured, reaction sets in, and the doctor is a sorrowful object as he sinks, exhausted, at the head of the crib.

A charming tableau is presented as the child, convalescent, acts as peacemaker between her mother and the sorrowful and repentant father.

A fascinating and thrilling animated picture story, on absolutely novel lines, charmingly presented, and moving amid perfect surroundings.

U. D. 3221.

THE LITTLE ORPHAN.

Price, \$66.48.

Approximate Length, 554 feet.

Very vividly is portrayed the sad experience of a little girl, who, as an orphan, was befriended by a wealthy family, and, through the jealousy of a woman servant in the household, suspected of the theft of jewelry, and thrown into prison; when, through the result of intemperance, the identity of the real criminal is disclosed, the unfortunate victim is released and given the full confidence of her benefactors. Very pathetic and dramatically well rendered.

The scenes illustrated:

A little orphan leaving her former home, bidding farewell to a kind neighbor lady.

Tired and footsore the weeping girl takes a seat on a pile of dirt alongside the street.

The lady occupant of a turn-out coming down the street observes the weeping girl and stops to interview her. She compassionately invites the girl to her home.

Arriving at the home, the furnishing and decoration of which bespeak wealth and comfort, she is assigned to a room, and the elderly housekeeper invites the girl to a luncheon in the kitchen. Offered wine, she refuses to drink and thus incurs the animosity of the woman.

Scene—drawing-room. The mistress removes her jewelry and places it in a receptacle on the table. Leaves the room. Enter, by another door, the housekeeper. Sights the jewelry and takes it all, leaving by the same door.

Going to the room of the girl she places one of the articles under the pillow and then goes to her own room, where she places the balance in a drawer of her dresser.

The girl goes to her room to retire.

Mistress, returning to the drawing-room, misses her jewelry. Calls the housekeeper, who feigns innocence. Master appears and summons the girl, who professes her innocence.

Police inspector summoned—girl questioned—room searched—article there secreted by housekeeper discovered—girl is confronted with evidence against her and officers carry the struggling girl away to the jail.

Kitchen scene—housekeeper partaking of luncheon, indulges in too much wine—goes to her room with burning lamp—staggers to dresser, from which the drawer with the jewelry is yanked onto

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the floor—falling to the floor the lamp explodes and sets the place in flames—shrieking, the woman runs from the room and falls to the floor in a faint—master and page extinguish the flames and woman is taken to hospital.

The master makes inspection of housekeeper's room and comes upon his wife's jewelry. Reports matter to police inspector.

At the hospital the guilty woman confesses her crime. Girl is summoned from jail and is affectionately received by her former mistress and master—shrinks from woman on bed—heeds the pleading voice of the dying woman and grants her pardon.

Great rejoicing of the innocent girl as she is restored to the confidence of her benefactors and her character vindicated.

Excellent detail and photographic quality.

U. D. 3227.

BLIND WOMAN'S DAUGHTER, OR NINETTE, THE ARTIST'S MODEL.

Price, \$70.44.

Approximate Length, 587 feet.

The setting of this charming picture story is cleverly arranged, and the acting, especially that of the child model, is perfect. Touching in this simplicity are the episodes depicting the tender solicitude of the child for her blind grannie, her fear of a drunken father, and her brave efforts to escape his brutality, in which she happily succeeds. The drama is full of strong situations, and a note of pathos is touched in the first scene, which, sustained throughout the whole length of the film, will command the rapt attention and enthusiasm of every audience.

Order of Pictures:

Charming woodland scene. An artist paints with Ninette as his model.

His task ended, entertained by her prattle, he accompanies her through the country lanes.

Interested in the child, he enquires where she lives. She points out a country cottage close at hand, and invites him to call and see her grannie.

The blind grannie, seated in the garden, receives the artist, who, touched by the child's devotion, makes a present of money to the old lady, promises to call again, and takes his departure.

The old lady and child go indoors, leaving the money on the seat.

The child's father arrives, in a state of semi-intoxication. He finds the coin, which he pockets with every sign of satisfaction.

Ninette returns for the money, and is brutally treated by her father, who at once goes to finish his carouse.

A country inn. The father and a stranger drinking. The stranger wants a child to train for acrobatic purposes. The father offers to sell his daughter, and together they go to see Ninette.

Interior of Ninette's home. The stranger is delighted with the child's appearance; a bargain is struck, the money paid over and, despite the grief of blind old grannie and Ninette, they are cruelly separated.

Again at the inn. More drink is ordered, the child is taken on to her new owner's knee, where she pretends to fall asleep.

The drinking bout continues, until both men are overcome, and they sink into a real stupor.

Ninette gradually disentangles the encircling arm of her captor and steals away.

Grannie's cottage. Loving reception of Ninette by the blind woman. They determine to leave home, and, Ninette leading her grannie, they go out into the world.

The journey through lovely scenery of wood and dell, with a pond in the foreground. The tired child tries to lead her grannie along its bank, but the old lady makes a false step and falls into the water. Ninette plunges to the rescue, but the child can do no more than hold up grannie's head.

Ninette's home. The artist brings his wife and his own little daughter to see Ninette. They find the house deserted.

On their way through the wood they hear Ninette's screams,

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and hasten to her assistance, arriving just in time to rescue Grannie and Ninette, who are tenderly cared for, and taken to the artist's home.

The country inn. The drunkards awake, and find the child gone. A quarrel ensues, and the father is made to refund the money.

Enraged and vowing vengeance upon Ninette, he once more goes home.

The cottage. Empty. Squalid interior, with a heap of bracken for a couch. The drunken father secures more drink, staggers to the bed and sleeps. His candle sets alight the bracken.

The burning interior. The drunkard awakes, but, too stupid to save himself, falls senseless to the floor.

The artist's home. His little daughter and Ninette, happy in the garden, playing Diabolo.

EDUCATIONAL.

U. D. 3171.

FROM CAIRO TO KHARTOUM.

Price, \$58.08.

Approximate Length, 484 feet.

A superb series. Illustrating present day Eastern life and customs in Cairo, Soudan and the Nubian Desert.

This enchanting series affords numberless contrasts of the past and the present, the old and the new, in juxtaposition: Undisciplined Arab soldiery and trained native cavalry escorting the Khedive in Oriental state; the camel and the motor car; primitive methods of irrigation and the great Assouan barrage; modern Cairo with ancient Thebes; the paddle-wheel steamer and the dahabeah; the Mohammedan Sacred Carpet and its smart uniformed and drilled police guard.

One of the principal charms of the whole lies in the insight afforded by the pictures into the life of the Arab, at home or in camp—his devotions, sports and amusements. By these means a closer knowledge is gained of this wonderful people in their old-world environment than it is possible to glean from any still life picture, from books, or from any other means short of actual residence in their midst.

Quaint dances by Nubian women and children at Berber; wild fantastic parades and dances of Bisharin Arabs; a fierce charge of Arabs at Wady Halfa; the excavations at Carnack, where adult fellaheen, by companies, carry children's loads of earth in baskets balanced on their heads, singing and clapping their hands the while with childlike glee, afford wonderful glimpses of the manners and customs of these barbarous tribes.

Grandeur is supplied by the sculptured effigies and ruins of thousands of years ago—at Luxor, Abu Simbel, Carnack and Philæ; by the picturesque rush and swirl of the waters at the Assouan Dam sluices, and the varied scenery of the River Nile.

The Arab market scenes at Cairo are deliciously novel to Western eyes—men, women and children of all shades of black and brown chaffer and gesticulate, squat, walk or stand, as they buy or sell wares and produce. Camels—burden bearing and racing—mules, donkeys, barbers conducting their business in the open, earthenware and onion vendors, veiled and unveiled women, rough and unkempt men, burnoused and turbaned—all make up a scene of wonderful Oriental variety and animation that will live for years in the memory.

Order of Pictures:

Street scenes in Cairo: Rue Mouski. Ladies of the Harem, camels, asses, mules and an Arab funeral: a typical Eastern thoroughfare.

H. S. H. the Khedive and his son, escorted by native cavalry: a brilliant procession. The Khedive's barouche is preceded by native runners, and the large escort is composed of a smartly-drilled, well-horsed and brilliantly-uniformed body.

Procession of the Holy Carpet: Departure of pilgrims for Mecca.

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A most effective spectacle. The carpet, slung upon poles, is carried in large sections by men who are evidently conscious of the honor and privilege. An escort, or guard, is provided by two ranks of trained and uniformed police, while in a tent-like erection, camel borne, repose the priests in charge of the sacred relic. Richly caparisoned camels carry the responsible members of the cavalcade, and the whole forms a marvelous realization of Eastern religious fervor.

The Arab cemetery at Cairo is reproduced in splendid panorama; obelisks, shaft-like erections and dome-shaped structures, picturesquely disposed, mark the resting places of generations of Arabs, and give a dream-like and unusual effect to the picture.

An Arab market. The native populace buying and selling; produce and merchandise spread upon the ground in infinite variety, the colored purchasers freely moving in and out of the network, present a picture of great animation. The scene concludes with a view of itinerant barbers engaged upon the heads and faces of their customers, all squatting in the open.

The Nile at Cairo, showing the dahabeahs, or Nile boats, with large expanse of canvas, gracefully sailing up and down the river.

The Kas-e-Nil Bridge, Cairo. (a) The bridge from the river—opening to allow passage for river traffic. (b) Scene on the bridge. A motley and cosmopolitan crowd crossing. Camels and asses jostle motor cars and carriages: "West is East, and East is West."

The Sphinx. Grand picture of this solitary desert monument.

The Pyramids of Giza—vast and silent sentinels of the desert. One peculiar feature of both Sphinx and Pyramids may be noted: the action of wind and sand, which are gradually wearing away the hard limestone surface of the rocks. A fine view of a number of racing camels and their riders is given in this section.

Evening prayer in the desert. Arabs of three generations, drawn up in line, engage with many genuflections and other Eastern forms of worship in their daily devotional exercises. These duties performed, they bestride their camels, and the "ships of the desert" bear them rapidly away.

Bisharin Arabs at home. Procession of children and warriors; wild and fantastic dances—an original illustration of Arab home life and amusement.

Wady Halfa: Charge of Arabs. An eerie spectacle, as the armed men rush almost to the lens of the camera.

Berber. Shillook Tribe. Dances of Nubian women and children, ungraceful and inelegant, extraordinary and curious.

Voyage on the River Nile. Beautiful and picturesque moonlight (tinted) effects are produced, as dahabeahs, paddle-wheel steamers and other Nile traffic pass up and down the historic river.

Panorama of Luxor (the ancient Thebes) and the Grand Temple.

Excavations at the Temple of Amon, Carnak. A busy scene is presented as fellaheen workmen fill and carry upon their heads the baskets of displaced earth. They work in companies, singing and clapping their hands as they march with their burdens. A novel and quaint picture.

The Nubian Desert. Grand Temple of Abu Simbel, one of the greatest of the relics of ancient Egypt, showing at the entrance the four effigies of Rameses cut in the solid face of the mountain. By comparison, the cinematograph experts encamped beneath the carvings appear pygmies.

Old system of irrigation on the River Nile. Water is hoisted by primitive means from gallery to gallery to the top of the bank, where it is emptied on to the thirsty land.

Assouan, at the first cataract, with the ruins of the ancient Temple of Philæ—which will shortly be covered by the enlargement of the great barrage, or dam. The views of the sluices in the embankment, as the waters foam, swirl and rush in mighty cascades, are some of the wildest and most effective of this wonderful series. As the wind and sand wear away the hard surface of the rock at the Pyramids, so, here, wind and water have a polishing effect upon the hard stone of the river.

Last six subjects are tinted and produce a superb moonlight effect.

Approximate Length, 587 feet.

Order of Pictures:

Bee collecting pollen. Bees have been aptly called the priests of the flowers, for in their search for the sweet nectar that forms the food of the young bees and the store of winter honey, they carry from one flower to another the fertilizing pollen.

Spring cleaning. With the advent of spring, the bees become very busy, cleaning out all the debris that has collected during the winter months.

Carrying away dead worker. During the spring-clean the bees look into every corner of the hive, and bring out and carry away all the dead workers.

Feeding on syrup. Somewhat exhausted from the long cold winter months, the bees are very thankful to find a supply of syrup from which to refresh themselves.

Removing flowers from hive. No foreign body is ever permitted by the bees to remain near the entrance of the hive, and should a flower fall there the bees will at once come out of the hive, seize and drag it away.

Skep upside down, showing comb. Within the old-fashioned skep the bees build a natural comb similar in shape to what they would construct in a wild state. This comb presents a very remarkable appearance, and when filled with honey is of considerable weight. The worker bees swarm over the comb in their thousands, filling the cells with honey to be stored up for winter use.

Beginning the comb. The wax from which the comb is constructed is secreted between the segments of the body of the bee, who strips it off in thin sections, working the wax up with the aid of its jaws and feet.

Queen and workers. The queen is easily distinguished from the worker bees, by her longer and larger body. Wherever she goes she is attended by a crowd of workers, who guard and feed her.

Brood comb in various stages. The queen bee, walking over the brood comb, drops a single egg into each vacant cell. Directly the baby larvae emerge from the eggs, they are tended and fed by the workers until they change to pupae. When the larvae have changed to pupae within their cells, the worker bees fasten a little waxen door on top of each cell so that the pupae is protected from harm and will remain undisturbed until ready to emerge as a perfect bee.

Workers feeding young. From the moment the young larvae emerge from the egg, they are carefully fed and tended by the worker bees, who are model nursemaids. The surface of the brood comb at this time presents a very busy picture, the worker bees hurrying over it, thrusting their heads into the cells containing the young.

Drone, queen and worker cells. The bees form on certain parts of the brood comb a number of cells which are larger than those used for rearing the workers. These are the cells in which the young drones are reared, and when the drone larvae have changed to pupae, each drone cell is covered with a dome-shaped cap. In form, the royal queen cells resemble the mulberry; they are the largest and most elaborate cells that the bees construct, and are generally built on the edge of the comb.

Bees preparing to swarm. When about to quit the hive in a swarm, the bees work themselves up to a great pitch of agitation, and rush in and out of the hive in great masses. At last out comes the queen and away she flies with the whole swarm to seek a new home.

A swarm of bees. A swarm of bees presents a most remarkable appearance, hanging from a bough like a gigantic bunch of grapes. To capture the swarm a skep is held under it, and the bough smartly shaken, when the swarm of worker bees, with the queen bee in their midst, falls into the skep.

The captured swarm. The captured swarm, numbering many thousands, keep close to their queen in the basket skep, though

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they are all on the move, ready to follow wherever she may lead them.

Bees entering their new home. The captured swarm is shaken out of the basket skep in front of a modern frame hive. For a moment they pause as the queen surveys her new home, and then as she enters it the great crowd of workers literally swarm in after her.

U. D. 1789.

**LIFE IN A BURMAH TEAK
FOREST.**

Price, \$57.60.

Approximate Length, 480 feet.

This realistic picture of life and work in the Burmese teak forests opens with a view of huge elephants pushing their way through the thick undergrowth of the jungle—where natives, under British overseers, are cutting down the huge teak tree trunks, many of which weigh over two tons. The chaining up of the trees for traction is well shown, and the marvelous sagacity of the many elephants engaged on the operations is beautifully depicted. The views of work in the thick jungle parts are in many places quite stereoscopic in effect.

Bullocks and elephants are afterwards shown pulling the teak logs on huge wagons along soft sandy roadways to the wood-yards, and their strenuous exertions when the unwieldy wagon wheels stick fast in the sand, together with the clouds of dust, are exceedingly typical of India. The film finishes by showing "human" sagacity of elephants in arranging, sorting and stacking the logs in the yards, the whole combining to make up a most remarkable picture.

U. D. 2008.

**THE GIGANTIC DINORWIC
SLATE QUARRIES, NORTH WALES.**

Price, \$104.04.

Approximate Length, 867 feet.

The largest slate quarry in the world, owned by C. G. Assheton-Smith, Esq.

While general interest throughout is sustained in this most enlightening and beautiful series, produced under the personal supervision of Mr. Charles Urban, its educational value is immense.

With important home, colonial and foreign industries fully illustrated by Urban methods, of which this company has made a specialty during the past five years, the present and coming generations possess advantages in the way of "seeing the wheels go round" which have hitherto been denied to their forbears. Facilities have been accorded, concessions secured, and lighting systems perfected, by means of which every obstacle has been overcome and such technical and other results obtained that competition is out of the question.

Marvelous in its detail of this little-known quarrying industry, sublime in its panoramic views of majestic mountain, sea and valley scenery, thrilling in its illustration of various episodes in the life of the quarryman, educational and instructive in the insight afforded into the various methods employed in the production of roofing slate, immense slabs and billiard table foundations, this sequence of entrancing pictures of perfect photographic quality and exceptional value possess world-wide interest and importance.

In its views are depicted the literal moving of mountains, their piecemeal demolition by gigantic blasting operations which displace hundreds of tons of slate, rock and earth at each explosion, and the formation of other mountains from the refuse of slate quarries.

Galleries of immense depth and width, with the 3,000 men employed moving to and fro with ant-like restlessness, are also depicted. Technical interest, too, is afforded by the views of slate sawing, splitting, trimming, means of transport, wagons, midget engines, inclines, curves and shipment, and the whole series is

EDUCATIONAL.

fittingly concluded by a charming, restful and romantic view of Menai Straits by moonlight.

Order of Pictures:

Panorama of Dinorwic Quarries, with its terraces of galleries, sheds, inclines and rubbish heaps. Gradual demolition of mountains and formation of fresh ones from the refuse.

Monster isolated rock; all that remains of a former mountain, with work in progress on the surrounding heights.

In the quarries. Car load of inspectors on the steep incline, on their way to view the works.

System of transport on the miniature railway; trucks passing up and down.

Tunnel in the rocky galleries. Midget engine emerging.

Drilling for a blast.

Men and engine rushing for shelter at the sound of a warning whistle. These shelters occur at convenient points in the workings.

Great blast. Tremendous displacement. Thousands of tons hurled far and wide. Thrilling spectacle.

Men returning to work after the blast.

Workmen descending by ropes to dislodge loose rock. As they are suspended in mid air, 75 feet from the upper galleries, a most weird and eerie scene is presented. Swinging from rock to rock, with foothold precarious, the men dislodge the mighty slabs and hurl them into the depths.

Disengaging the large rocks released by the blast. Cranes are employed and the debris is removed by trucks. This removal of useless rock and earth is a proceeding more costly than that of the actual quarrying of the slate.

Train loads of rubbish on their way to the tips.

Rubbish elevator at work. Heights almost perpendicular.

The "Messenger" of the Quarries: Midget engine, full of importance, fussing on its way from point to point of the workings.

Great incline, with rubbish trains ascending and descending.

Tipping the rubbish into Llanberis Lake. Artificial mountains in course of formation.

Grand panorama of the workings, showing the heights of terraces, with car loads of slate descending.

Slate works, after quarrying. Slate converted into slabs for billiard tables by means of circular saws, worked by power brought from the Falls of Capel Curig.

Panorama of sheds where men split slates for roofing. Hundreds of these sheds are in evidence, each section occupied by two men.

Close view of the operation of slate splitting. An expert at work. True eye and busy hands.

Measuring and trimming roofing slates after splitting.

End of the day's work in splitting sheds. Slates in long rows awaiting transport.

Train of empty trucks arrives. Busy scenes in loading. Slates thrown with apparent carelessness into the trucks; in practice, they are never broken.

Railway truck frames brought up. Four small cars placed on each frame. Interesting scenes, showing the system of turntables, making up and dispatch of a train of 50 trucks.

Private railway line from the quarry to the quay at Port Dinorwic.

Panorama of the route, taken from the rear of a slate train, looking forward. Beautiful scenes of curves, cuttings, mountains and lake.

Arrival at the quay. Unloading the slates into wheelbarrows and transferring them to a steamer.

System of loading the vessel. Slides down which the slates descend to the hold; a busy scene.

In the hold of the vessel. Receiving and stowing away the slates.

Loading gigantic billiard slabs. Careful handling.

Steamer loaded with slates, slowly leaving the quay and passing through Menai Straits, London bound.

A restful evening after a hard day. Romantic and beautiful moonlight scene on the Menai Straits. (Tinted.)

U. D. 1962.

GLIMPSES OF ERIN.

Price, \$77.64.

Approximate Length, 647 feet.

"Scenes that are brightest." The principal places of interest in the Emerald Isle—Giant's Causeway, Achill Isle, the Gap of Dunloe, and the Killarney Lake District.

The humor conveyed by many of the pictures in this series is of that quaint and subtle Irish character which is almost as indescribable as a fragrance, while in others are delightfully whimsical subjects which are certain of a hearty welcome. Others, again, are portrayed with a realism and vividness little short of magical, while all are as refreshing and exhilarating as a breeze from Old Ireland to an emigrant in a man-stifled foreign town.

Full of real freshness and force, the pictures, blending the romantic, the beautiful, the instructive and the humorous, unfold fresh charms every time they are regarded.

Beginning with the wonderful Giant's Causeway, of which the three sections are shown, delightful pictures of the enigmatic basaltic columns are displayed. Each column of the 40,000 fits its neighbor in exact geometrical order, and nature has provided nothing in Europe like the Causeway, unless a part of Fingal's Cave be considered a resemblance. Of the figures of the pillars there is only one triangle throughout the whole extent of the Causeway. There are but three pillars of nine sides, while 99 out of every 100 have either five, six or seven sides. The effect produced is that the immutable laws of nature have here acted without any apparent object.

Achill Island is next portrayed, in scenery most romantic and beautiful, with its wildness of stony desolation on the Atlantic-swept coast. It is holiday time in Achill, and the fact lends great quaintness and humor to the scenes depicted, which are full of life and animation.

A trip through the Gap of Dunloe follows—a rugged mountain pass through the "Toomies" and Macgillicuddy's Reeks, from Kate Kearney's cottage to the highest part of the Gap; an adventurous journey of varying gradients, but one grand view of mountain, lake, stream and valley.

The series concludes with unrivaled views of the Killarney district. The three lakes, closely adjoining, are situated in the midst of wild and picturesque country, "The Gem of the Western World." Nowhere else can be found such a combination of charm and variety of beauty as the lakes, with their atmosphere of tradition and romance, surrounded by green swards and gushing cascades, which, mirrored beneath the magnificent mountain peaks, form a vision of loveliness unequalled.

Order of Pictures:

Giant's Causeway, with the Atlantic breaking against the wonderful basaltic promontory. This picture gives a general view of the Causeway.

Panoramic view of the main position, with tourists' hotel.

Close view of the Grand Causeway, with tourists descending the natural columnar steps.

Achill Island. One of the most western points of Ireland, and nearest to America. Atlantic waves are seen to dash against the point, and the rugged coast scenery is most effective.

Sports on Achill sands; an arm of the sea at low tide. Horse, bicycle and donkey races.

Donkeys enjoying their freedom on the mainland after the races.

Spectators—chiefly women—returning in haste over the sandy stretch. Traffic across is only possible at dead water. Stepping stones and boxes are used, with humorous results.

Belated sightseers almost cut off by the tide. A cart is requisitioned and the party safely landed.

A perambulating refreshment stall. "Tuck" is sold from a donkey cart. While the vendor is disposing of his wares, a donkey foal imbibes nature's nourishment from its parent in the shafts.

Panorama of the shores of Achill. Peasants, beshawled and

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In the red petticoats which form their gala attire, are seated on the rock-strewn beach.

Booths on the coast road, doing a roaring trade among the holiday makers.

Two English visitors partaking refreshments.

Festivities continued. A crowd surrounds a rude platform made of beer barrels and boards, awaiting the next event.

An Irish jig danced by a young peasant couple. Energetic performance, which is evidently a great event to the dancers and fiddlers. Unusual seriousness and earnestness are apparent, and the face of the male dancer in particular is a study in physiognomy.

After the sports. Amusing snapshot of the one and only native of Lancashire on the Island. He is "resting," fast and uncomfortably asleep on a suggestive beer barrel. A flock of inquisitive geese regard him with disfavor.

The Gap of Dunloe. Scene near Kate Kearney's cottage before starting for the ride through the "Gap." Gathering of guides, with horses, donkeys and their boy attendants.

Eviction of cow intruders.

On the way to the Gap. The road leading to the heights: waterfall and bridges; everything wild, weird and wonderful.

Higher up the Gap. Party of Cook's tourists crossing a stone bridge.

A still higher section. Glimpse of Killarney's lake in the foreground. Tourists descending.

Typical American tourists negotiating the Gap.

The summit. Horsemen, peasants, traders of souvenirs, trumpeter, etc. The last named demonstrates the wonderful echo produced by the sounds reverberating among the mountains.

A halt for luncheon. As this was one of Ireland's rainy days it will be noticed that the travelers are appropriately clad in waterproofs and sou'-westers.

The Lakes of Killarney and district. A flock of black-faced sheep encountered. In contrast with the white road they form a beautiful picture.

The Torc Falls, of uncertain moods, "to one thing constant never," are depicted after heavy rains, and these celebrated cascades are shown at their best as the waters come down with foam and force. Through a wall of rock 70 feet high the falls come tumbling, and throw a contemptuous shower of spray on every futile thing which attempts to stem their course or stay their purpose. A scene of remarkable beauty.

The Belle of Killarney. Indisputably one of the loveliest, in a country where beauty is everywhere.

The "Lord Mayor" of Killarney—a jaunting car driver. Beaming with good nature, his portrait forms a study of content and joviality.

Ross Castle, with its ivy-covered keep, battlements and spiral staircase, commanding a grand outlook over the lakes. The "Mayor's" jaunting car passes.

The fifteen-arch stone bridge at Beaumont House—an historic spot.

The Upper Lake. The mountains running down to the water edge, the picturesque islands covered with bright and luxuriant growth, the lake itself, and its grand solitude, form a picture of great beauty.

Shooting the rapids which connect the lakes. (a) From the bridge. (b) Below the bridge.

A passage of great beauty through the swift stream. The water rushes and flings itself with passionate energy, while dense draperies of foliage hang from the rocks in sweet disorder. Great dexterity is manifested by the boatmen, and a thrilling scene is portrayed as boat after boat is cleverly brought down.

Through the channel to the Lower Lake. Two beautiful views as the boats wind in and out the channels, whose banks are overhung with rich foliage.

The Lower Lake. Still raining! The effect of rain, however, while it dampens the ardor of the traveler, serves to enhance the beauty of the subject. The Lower Lake is the largest and most beautiful of the three. Exquisite moonlight-tinted effects are given of this beauty spot, world famed, and a vision of loveliness is revealed which has no equal. The luxuriance of the landscape, the

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thirty-five islands with which the lake is studded, the silver sheen of its surface, and the wavering outline of the hills which make turret tops of the dark green of the woods and the emerald of the meadows, present a picture of luxuriant and harmonious nature at her best.

Killarney by night, a scene of majestic and sublime grandeur. (Tinted.)

U. D. 1961.

IRISH SCENES AND TYPES.

Price, \$86.04.

Approximate Length, 717 feet.

Views of Dublin, review of the Royal Irish Constabulary, Cork, Limerick, River Shannon, the Peat Industry, Rural Scenes, Types and Characters.

This unique series illustrates with wonderful clearness and photographic perfection the city of Dublin, a capital teeming with historic memories and items of general interest, with monuments and buildings which speak of days of strife, noble deeds, patriotism and enterprise. After a tour of its principal streets, Phoenix Park is visited, and a lively march past of the Royal Irish Constabulary is witnessed. Next, the Vice-Regal Mounted Guard is projected, a smart body of veterans.

A complete demonstration of the Irish peat industry follows, which illustrates with great minuteness this peasant vocation in one of the congested districts. The pictures were taken at a bog three and a half miles from Castlebar, to which town the peat is carried by donkeys and carts. Two loads a day are taken, each load averaging from 80 lbs. to 100 lbs. in weight, and a day's earnings for donkey and attendant, who tramps fourteen miles in the process, is eightpence. Cart loads are valued at 1s; big loads at 2s. Cost of fuel and haulage are included in these prices. The peat must be cut and stacked through spring and summer, for sale in the subsequent autumn.

Order of Pictures:

O'Connell Bridge, Dublin, with its three graceful arches spanning the Liffey. One of the widest bridges in the world.

Panorama of Dublin's principal buildings. Photographed from the top of an electric tramcar.

This picture presents the Bank of Ireland, formerly the Irish Parliament House—"The Old House at Home"—its magnificent portico characterized by surprising dignity of proportions. This fine building is nearly semi-circular and stands in an acre and a half of ground. The style of architecture is Grecian, and it is generally regarded as the handsomest structure in Dublin. Trinity College, opposite the bank, was founded in 1592 and erected on the site formerly occupied by an ancient nunnery.

General view of Sackville Street, considered to be one of the finest streets in Europe. Its monuments and public buildings are graceful, interesting, historic and numerous. Among others are shown the Nelson Column, 134 feet in height, the monument erected to Father Mathew, the great temperance advocate—a beautiful piece of statuary—the O'Connell Monument, a fine piece of work by Foley, erected in 1882, and the General Post Office, with its imposing Ionic portico.

Phoenix Park: Barracks of the Royal Irish Constabulary. A scene of animation and military precision is here introduced, as the mounted and dismounted members of this grand force march past in review, every man fit and well set-up.

The Vice-Regal Guard. Inspection and departure to duty. Horses well groomed and accoutered, men war-worn and be-medaled: veterans every one.

The peat cutting industry. Cutting the peat. Close view of the men and children engaged. The spade used is peculiar to this industry and is deftly handled by the peat cutters.

General view of cutting and stacking the peat for drying.

Scores of children drivers and their donkeys, with peat loaded in creels ready for transport to Castlebar.

On the road to town. Peat bearers and their burdens.

Types of young and old donkey drivers and peat vendors.

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Woman, mounted on donkey, returning from town. She has earned her four pence!

Caravan of donkeys, peat laden, in the market square. An unusual and quaint assemblage.

Blarney Castle. Three views of this massive donjon tower, a romantic ruin 120 feet in height, with its surrounding beautiful pleasure grounds.

Limerick. One of the Irish round towers, the most perfect specimen remaining. This tower is practically intact, though its history is lost in antiquity.

The River Shannon above Limerick: winding its way in haste to the sea.

The Treaty Stone, 1690. Limerick has been named "the City of the Broken Treaty."

Thomond Bridge, Limerick, on which is placed the Treaty Stone.

Lower River Shannon, showing the rapids whirling and eddying through the rocks as the tide recedes. The Shannon provides endless opportunities for anglers. Panoramic view of the town.

Cork. The coal market. Irish peasant scene. Countless children are thrust aside by a cheerful woman who wishes to monopolize the camera—and nearly succeeds.

Stuck in the ditch. Gin and boy with cart. An Irish colleen to the rescue: a friend in need.

Irish method of transport—a loaded donkey.

Cabin in a congested district. An Irish home: eleven girls of various ages.

Milking the family cow—who would only consent to the operation after the bribe of a cabbage.

Rural Irishmen at work—smoking.

An Irish beauty. Shy, sedate and modest, it is only by an evident exercise of self control that she preserves a grave demeanor, and even so a glimpse of Irish humor is apparent through the studied decorousness. The expert who secured this picture has a large experience of the charmers of many countries, but this Irish girl dwells in his grateful memory as a sweet experience.

Irish town crier and crowd. Only after much persuasion was he induced to pose, on an assurance that the American public would appreciate the result. He abhors the picture post card.

The "gentleman that pays the rint"—who happens in this case to be a lady (and more valuable on that account), with her litter of eight porkers. The sow objects most strenuously to the camera, both for herself and her offspring, and various comical devices were resorted to before the picture could be secured.

Herding a flock of geese, which have been grazing on common land—a typical Irish scene.

Gathering "faggots" for kindling use. Girls and women chiefly engaged.

An old faggot carrier of 84 and her load. The back is still strong enough for the burden of about 100 lbs. weight.

Four generations on the grandmother's side.

Pat and Mike discussing tobacco and national affairs—favorite occupations.

Men who have lived. Old peasants calmly enjoying their leisure.

At eventide, rest. Types of old Irishwomen similarly engaged. With people living under conditions far removed from any sign of luxury, the problem is—what conduces to such longevity? That there is cause or reason, the last two excellent and typical pictures prove. Contentment is visible on every countenance, however wrinkled and old—especially upon the features of the ladies who are indulging in tobacco—pipes and cigarettes: the latter, one is afraid, an extravagance seldom indulged in; another proof of the operator's vulnerability to the charms of the sex.

U. D. 2135.

NATAL AND ITS INDUSTRIES.

Price, \$60.84.

Approximate Length, 507 feet.

A series of perfectly photographed scenes of great beauty,

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comprehensively depicting the numerous industries of this important colony.

Order of Pictures:

Picking cotton in the fields: the cotton growing industry is now assuming great importance in the African Colonies.

Hauling cotton and other produce to market.

Stripping tan-bark and tree felling.

Cording tan-bark.

Hauling logs by railway.

Saw mills in operation.

The coal mines of Natal: Surface workings.

Scenes in a native compound at the coal mines.

Native tub day. Children by the score, bathing—a quaint scene.

The banana growing industry. Breaking up the ground for a new crop.

Poultry farming in Natal.

Harvesting.

Horse breeding: rounding up.

Farm laborers and oxen going to work.

Ox team of grain hauled along lines of rails.

Milking time.

Cow dipping in Natal.

A team of oxen on trek.

U. D. 1948.

FLASHES FROM FUN CITY, OLYMPIA, KENSINGTON.

Price, \$26.04.

Approximate Length, 217 feet.

Marvels in maniaature, animal and human. Baby animals born in captivity, with pigmy attendants from Ituri. A remarkable, unique and most unusual subject.

Baby elephants and pigmies. Two juvenile elephants are first presented—Tweedledum and Tweedledee, so christened by Miss Marie Studholme. They are remarkably docile and gentle with all comers. So engaging and obliging are these diminutive specimens that an affectionate twist of one ear by their keepers secures immediate response.

The animals thoroughly enjoy their surroundings, and cheerfully submit with equal readiness to burdens, either of pretty children sumptuously attired or to grown-up pigmies scarcely attired at all.

The photographs of these dwarf animals and men are remarkable for their clearness and sharpness. A most unusual spectacle is recorded as, mounted astride the baby elephants, the grave, full-grown pigmy warriors of three feet, armed with spears and other small weapons, pass in front of the camera.

Lion cubs. An interesting study is next afforded of four lion cubs, nearly five months old, the progeny of Lion Wallace and Lioness Empress.

The cubs neither exhibit the gentleness of the elephants nor respond to the endearments of their keepers. Instead, they simply display an incipient ferocity comical to witness in such small specimens. The attendant, perhaps, saw no humor in the situation, as he received an ugly bite on the occasion here depicted.

A snarling, impatient, active quartette, each member had forcibly to be presented to the camera, to which they individually and collectively as strenuously objected as does any unobliging criminal whose photograph is required for purposes of identification.

The cubs fume, squirm, imprecate, denounce, defy and generally give a most comical display of the worst passions of animal nature.

The only instance of sweet reasonableness shown by these little creatures is in the matter of sustenance. The keeper is seen to feed one of them with milk from a bottle, the contents of which the baby lion, sitting on its haunches with front paws raised to grasp the precious vessel, finds to his entire satisfaction.

A greedy little beast, he is reluctant to release his hold until he has drained the last drop, a proceeding which does not commend itself to a baby lion companion who, with evident concern, witnesses

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the disappearance of the milk and his last chance of sharing the fluid nourishment.

The series is one of exceptional photographic quality and beauty.

U. D. 2122.

THROUGH THE MICROSCOPE.¹

Price, \$72.00.

Approximate Length, 600 feet.

A marvelous and fascinating series of great general, scientific and educational interest. Photographed by Mr. F. Martin-Duncan.

Most of the pictures are magnified many millions of times by the Urban Micro-Cinematograph System, and lower forms of life, invisible to the naked eye, are presented in scenes of remarkable animation.

Varied, interesting and beautiful are the views of minute insects and animalculae as they actually exist in cheese, figs and water; garden pests, such as the black currant bud mite, the rose aphid or green fly, harvest mite, etc., tremendously enlarged, are also shown; while in the tail of a live gold fish are depicted the wonders of blood circulation, as it flows in streams and through channels in unceasing motion.

These minute organisms are shown in their natural surroundings, and crawl, squirm, fight, eat and disport themselves in most amusing and instructive fashion.

The whole forms a triumph of micro-cinematographic art, the result of long and patient research by our scientific staff, which will command world-wide popularity and appeal to every class by reason of its interest, beauty, novelty and educational value.

Order of Pictures:

The naturalist at work in his laboratory, preparing specimens for examination under the microscope. Having arranged the specimens on the stage of the instrument, he invites us to witness the wonders it reveals.

Brickmaking rotifers. Two of these interesting creatures at work. They present the appearance of beautiful silver pansies with the stalks enclosed in dark red tubes. These tubes are made by the rotifers from undigested portions of food, worked into round bricks and placed in rows, one on the top of the other.

Rose aphid, or green fly. This insect pest, the cause of much trouble and loss to rose growers, is shown under the microscope in various stages of growth, moving in all directions.

Blowfly. A fat specimen is feasting upon the honey of flowers and moves about in evident enjoyment of his repast.

The tongue of the blowfly. The tongue of this insect is spread out for examination under the microscope. A truly wonderful view of apparatus admirably constructed for drawing up the juices upon which the blowfly feeds.

Blowfly feeding. The remarkable tongue is now at work, taking honey from the point of a needle.

Paramecium, or Slipper Animalculae. The high magnifying glasses of a powerful microscope reveal swarms of beautiful paramecium in a drop of water from a pool. They present an extraordinary spectacle as they dart and rush in every direction in search of the bacteria and minute plants upon which they feed.

The naturalist at lunch. Prompted by curiosity while enjoying a simple, quiet lunch, the naturalist turns his magnifying glass upon a morsel of Stilton cheese, and discovers it to be swarming with cheese mites, a large and happy family of all sizes and ages. They are crab-like in appearance and bristle with long stout hairs and numerous legs.

A drop of water from a stagnant pond presents a number of weird and extraordinary organisms of microscopic size. An awe-some-looking creature—Ephemera larva—with feather-like tufts down its body, first rushes into the field of view in search of food. Next appears a grotesque object known as the water bear, but closely related to the worm, who is also looking out for something to eat. Finally the graceful movements of a group of bell animalculae are portrayed.

Tortoise ticks: a great enemy of many of the tortoise family. These ticks fasten themselves on to their helpless and unwilling

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hosts, and, vampire-like, draw their nourishment from the body of the tortoise, who is quite unable to dislodge them.

Hydrozoa. Microscopic marine objects of very great interest, demonstrating an alteration of generations. During the winter they live as colonies of polype-like animals, and in the summer as jelly-fish, whose offspring again becomes founders of hydroid colonies.

The naturalist, enjoying a quiet read and smoke in a country lane, is disturbed by repeated tickling sensations. Close examination reveals the fact that he has been unfortunate in his choice of retreat, as his resting place swarms with harvest mites. He makes a hurried exit for purposes of investigation and relief.

Harvest mites, examined under a powerful microscope and projected on to the screen, are fearsome-looking objects which burrow under the skin in their turn seeking a seclusion and quiet which they deny to their victims.

Black-currant bud mites. The succulent black currant is doomed, unless a means be found for the extermination of these minute microscopic mites that swarm in many districts, quite killing the bushes.

South American cattle tick. A sharp watch is kept on the stock of the great cattle farms of the Pampas, lest it become infested with these ticks. The tiny creatures bury their heads under the skin of the cattle, and while they are nourished on the life-blood of their victims, all sorts of diseases are caused by their attacks.

Gold fish. Beautiful specimens slowly swimming and enjoying existence under healthy conditions.

Tail of the gold fish. A suitable specimen is captured and its broad tail examined. Pronounced suitable for the purpose, the fish is enwrapped in wet cloths that it may breathe comfortably, and its tail is so adjusted that a small section can be placed under the microscope.

Circulation of blood. The wonders of blood circulation are beautifully demonstrated in the tail of the captured gold fish. Several veins are in the field of view, through which the vital fluid is seen rapidly to course and circulate in never-ceasing channels.

A box of figs. Two boys are happily engaged upon its contents. After a hearty meal of figs, one of the lads, with a magnifying glass, examines what remains of their dainty feast. From the results shown in the next picture, he regrets both the experiment and the consumed fruit.

Fig mites. A most extraordinary spectacle is presented as the tiny creatures inhabiting the small piece of fig under observation are seen to creep and crawl in all directions.

Fig maggots. The head of a fig maggot, armed with powerful jaws, is next shown. The creature is making, by means of silk which it secretes and weaves with the aid of its jaws, a cocoon within the fig, in which it will change to a male moth.

The interested boys, after examination of the unconsumed dainty, show no inclination for further indulgences. Wearing a smile that will not come off, they magnanimously retain the remainder of the figs for distribution among their chums.

U. D. 1975.

**LIFE IN A SOUTH AFRICAN
GOLD MINE.**

Price, \$63.24.

Approximate Length, 527 feet.

A series of great interest and importance, which amply refutes many preconceived ideas concerning coolie life in South Africa, and throws light on a vexed question of the day.

Most interesting views are given of crushing, stamping and sluicing the ore, and its subsequent treatment in the cyanide tanks; also of the methods employed in conveying it from mine to works, the monster wheel used for hauling the trucks, train loads of ore in transit, dumping, and many other scenes of enlightenment in the methods adopted at a prosperous mine.

The operators were fortunate in securing for their purpose Chinese and Kaffir subjects in great number, and the Transvaal

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labor question is exhaustively demonstrated. The train bearing the last batch of coolies is depicted, with the detraining of the Chinamen, their enrollment and march to quarters. Life in a compound, from the ablutions of the coolies and Kaffirs to the scenes at mess table at the close of the day, is fully treated, and their issue of rations, cooking, roll-call, departure for the mine, ascent, descent and occupations are depicted.

The whole forms a fascinating series, possessing historic and educational value, and will compel the admiration and secure the commendation of every audience.

Order of Pictures:

Arrival of the train bringing the last batch of 50 Chinese laborers to enter the Transvaal.

Detraining the coolies.

Parade of coolies. They take up their kits and depart to the compound.

Panoramic view of stamping mills and cyanide tanks. A weird hive of industry. A distant view is secured of the mighty wheel which conveys the sluiced ore to the cyanide tanks.

Scene at the entrance to the compound. Enrolling the coolies.

The mouth of the mine. Change of shift. Fresh hands going down, tired workers emerging.

At the head of the shaft. Empty trucks are brought, mechanically loaded, and taken away by cable traction to the stamping mills.

Cable train on its way to the works.

Arrival at the stamping mills. Trucks discharging their loads.

Endless cable bringing ore from various directions.

Close view of the monster cyanide wheel, which collects the mixture of ore and water and conveys it for treatment to the cyanide works.

Sectional view of the great wheel—a marvel of engineering skill.

Scene at the stamping mills (tinted). Although great difficulty was experienced in securing these pictures owing to the absence of sufficient light, they are of splendid quality.

Crushed ore mechanically dumped into the tanks.

Stamping mills in operation; and motive power for hauling the trucks (tinted).

Sluicing. The ground ore is mixed with water and carried to the cyanide works (tinted).

End of the day. Bringing up men from the mines.

Kaffirs and coolies entering the compound.

Quarters of the white foremen, etc.

Carrying bread into the coolies' compound.

Coolies in line waiting for rations.

Chinamen at mess. Close and interesting view.

General clean up: ablutions and dish washing.

Kaffir cookery and washing tanks.

Chinese coolies cooking their rations.

Kaffirs drawing rations.

Concourse of Chinamen, full of humor and content.

Roll call. Handing in their tallies. Hundreds of coolies in line and awaiting their turn.

Great crowd of coolies and Kaffirs on their way to work.

U. D. 2118C.

**AMONG THE REP-
TILES.**

Price, Colored, \$80.16.

Approximate Length, 334 feet.

Australian Blue-tongued Lizard.—The Australian blue-tongued lizard is at home a pretty active reptile, and, when suddenly disturbed, will show fight and bite and hiss, temporizing its valor by discretion, however, retreating directly it has a chance. It is known in New Zealand as the Tuatara lizard. This creature, although lizard-like in appearance, is not a true lizard, but shows affinity to the crocodile. It is believed that these remarkable reptiles were at one time very plentiful on the face of the earth, but they are

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now found only in New Zealand, and even there they are so rare that ultimate extinction is feared. The one cinematographed is said to be over 300 years old. The name Tuatara was given by the Maoris, who have a very superstitious dread of the creature, and will go a long way in order to avoid it. The New Zealand government places the highest value on these reptiles, and they are classed among the country's most treasured possessions. It has specially protected them by Act of Parliament, and has forbidden any person to take one of them outside the country's boundaries.

Young Alligators.—Young alligators are most comical pets to keep, their movements, when dinner time comes around, being most laughable. They are very greedy, and, in their hurry, will bolt large pieces of fish, going through all sorts of contortions to get the dainty morsel down.

Baby Mud Turtles.—The little mud, or button, tortoises are extremely active creatures in shallow waters, where they abound, and are perfect terrors to the unfortunate tadpoles, whom they hunt and devour.

Greek Tortoise Feeding.—The tortoise has toothless jaws, the want of teeth being, to some extent, compensated by the existence of a horny sheath to the jaws, which is exactly comparable to the bird's beak. This makes eating somewhat of a difficulty. The tortoise practically bites a piece and swallows it whole.

Giant Tortoise.—It is a curious fact that giant tortoises are at present found only upon small islands; indeed, the smaller the island the larger the tortoise. The puzzle is—how these gigantic reptiles got there.

Tortoise and the Toads.—The tortoise can get over the ground far more rapidly than most people imagine, its solemn, steady mode of progression giving the idea of great slowness. Toads straddle along, half walking, half crawling.

Toads Settling a Dispute.—A couple of toads at close quarters will scratch and dig at each other in quite a pugilistic manner.

Toads Feeding.—Toads can exist for comparatively lengthy periods without food, as they are capable of taking in a very large supply at one time. A large Italian toad will think nothing of devouring from eighty to ninety meal-worms at a sitting; but what they most enjoy is a large garden worm, a good fat slug, or a nice big caterpillar. Beautifully colored.

U. D. 2118.

AMONG THE REPTILES.

Price, \$105.60.

Approximate Length, 880 feet.

This series includes all subjects detailed under U. D. 2118C, but uncolored, and in addition the following:

Frogs Exercising Vocal Sacs.—The edible frog is furnished with a most remarkable pair of vocal sacs, and when the frog is exercising its voice these sacs are inflated and deflated, giving the creature a most comical appearance.

A Deadly Comb'nation.—A giant toad seated upon a human skull, from the base of which glides a snake, is indeed, to the ignorant mind, a deadly and fearsome combination; yet the toad is a most harmless and useful creature, while the snake helps the farmer by swallowing the field mice which would devour his grain.

Young Grass Snakes Emerging from Eggs.—A sight very seldom witnessed is that of young snakes escaping from the egg. The eggs of the grass snake are about the size of those of the thrush, and are of a dead white color, looking from a distance like a group of white oval stones.

Home of the Adder.—Like all snakes, the adder loves warmth, and generally makes its home on a sunny, heath-covered bank that faces the south, so that during the long winter months it may be as warm and snug as possible.

Adder at Bay.—The adder or viper is the only poisonous snake found in England, and to receive a bite from this reptile is not a pleasant experience. Unless angered, the adder will not attack its human foes, seeking rather to slip quietly away. But when cornered it will strike at its foe again and again.

Garter Snake Swallowing a Frog.—One species of the American

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garter snakes, like our own common grass snake, thoroughly enjoys a meal of a frog. And many a "frog who would a-wooing go" falls victim to the garter snake, who pounces upon the frog and swallows it head first.

Scaling Pythons' Teeth.—Pythons kept in captivity are very apt to have tooth troubles, when their keeper has to perform the task of scaling and scraping their teeth.

Young Boa Constrictors.—Young boa constrictors make most beautiful and interesting pets. They are very gentle, and become quite tame and fond of their keeper or owner.

Boa Seeking and Capturing Its Prey.—The boa constrictor glides along rapidly in search of its prey, and is really very merciful in its method of capture, the death of its victim being absolutely instantaneous. In this instance, at the moment that the boa seizes its prey, it throws a double coil of its body around that of the rat, dislocating the spine and causing instant death to its victim. The boa then swallows the rat, head first.

An Alien Invasion.—The Greek tortoise makes a capital mount for both the toads and the chameleon, the latter alien showing his admiration for the "Land of Freedom" by swarming up the pole and clasping the flag of old England, hissing defiance from this exalted position at all his foes.

Head of Chameleon.—The chameleon is one of the most remarkable and interesting reptiles in existence. Not only has it the power of changing through a wonderful series of colors, to harmonize with its surroundings, but it can roll its eyes around in the socket and practically look two ways at once.

Chameleon Climbing.—The feet of the chameleon closely resemble those of a bird, enabling the reptile firmly to grasp the boughs of the tree when climbing about in search of food. It can also lower itself from one bough to another by means of its tail.

Chameleons Feeding.—We have seen how well provided is the chameleon for seeing the insects upon which it feeds, and for climbing trees. Still better is equipment provided for the capturing of the insects, for the chameleon has a tongue longer than its body, and this tongue is used with the most expert precision, never missing the mark. The tip of the tongue is very sticky, forming a perfect fly-trap, from which there is no escape.

U. D. 1746.

INDIAN CUSTOMS.

Price, \$64.08.

Approximate Length, 534 feet.

Life among the North American Indians on the St. Lawrence River, Canada, including actual scenes amid wildly picturesque natural settings, as follows: Canoe racing by moonlight—Smoking the "pipe of peace"—Squaw singing to her papoose—Teaching the young Indian to shoot with bow and arrow—Indian war dance—A young "buck" leaving for the hunt—Stalking and shooting a deer with bow and arrow—Wooing the bride—Introduction of the new squaw to the tribe—The bridal dance—Indians gambling for furs—Pursuing a "bad" Indian—The jump from the cliff—The noble red man in his full war outfit (close view). As shown at the London Hippodrome.

U. D. 1850C.

A TRIP THROUGH

Colored, Price, \$96.00.

BORNEO.

Approximate Length, 400 feet.

Showing the progress of the natives from barbarism to industrial development.

This unique and beautiful series contains the best photographic results of two expeditions through British North Borneo. The expeditions penetrated 127 miles into the interior, some parts of which had never previously been trodden by white men, and the journey bristled with difficulties.

The series illustrates not only the commercial enterprise of the British North Borneo Company, but also the quaint manners and

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strange customs of the natives. As a result, permanent records have been obtained of the customs and ceremonies of native tribes which, owing to the march of civilization, are rapidly disappearing. Life on the plantations and in the rich jungle are also presented, with curious incidents of the route and picturesque views of the magnificent rapids, whirlpools, gorge, mountain and dense forest scenery.

The commercial future of this territory is most promising, as the island is rich in mineral wealth and in products of coffee, tobacco, sago, rubber, etc. The present peaceful and profitable occupations of the natives are in striking contrast to those of a few years ago, when the whole of the West Coast was inhabited by disaffected, troublesome pirates, and the interior was haunted by tribes of "head hunters," who harbored the belief that their enemies' skulls possessed the virtue of keeping off evil spirits—and the demand was great.

The railway panorama is one of the most unusual that has ever been produced. The very mixed train moves, not only through virgin tropical forest and dense jungle, but past Malay houses built on piles, while the descendants of ferocious pirates walk along the iron way, turning round from time to time to see how near the steam monster is, and then stepping mildly aside to watch it pass.

Order of Pictures:

A trip over the Borneo railway extension. Many railway panoramas have been produced, but the one here portrayed is of the most remarkable and beautiful character. Through forest, swamp, jungle and rock cuttings, past native villages and eerie scenes of savage grandeur, the very mixed train, laden with goods and passengers, leisurely proceeds. The coaches are open trucks, in which the cheerful natives are seated, each with a light umbrella as a protection from the sun.

Panorama along the Padas River. Sublime scenery is presented as the river, 600 feet above sea level, runs still and deep. A wild luxuriance of tropic vegetation lines the banks. A beautiful picture. (Tinted.)

The Rapids of the Padas River. The gates of the Penotal Gorge. As the water descends in magnificent rapids and whirlpools to Sungeh Rayoh, a lovely subject is introduced. (Tinted.)

An "up country" mango swamp. Beautiful stereoscopic effects of mango and palm in their surroundings of swamp and rich undergrowth. (Tinted.)

The Urban expedition, with native carriers, penetrating the jungle. A train of coolies and "boys" fording the river, carrying the provisions, beds, cooking utensils, and all the necessary requirements for camping in the jungle, with scientific apparatus of the very latest and best type. An animated scene. (Tinted.)

Working manganese rocks in the Balaigong Gorge. Scenes in the Balaigong Valley, the sides of which are composed of manganese. A rich find of this metal is being worked by coolies of the British North Borneo Company.

Tapping rubber trees. A splendid picture of this operation. The liquid flows into small vessels attached to the trunks of the Pará trees, and the collection of the valuable product is shown as the party of supervisors and coolies pass from tree to tree, and the contents of the small receptacles are emptied into large pails.

First trading of natives with the white man. A remarkable scene at Jesselton, where the Ranau Dusuns from the interior have come down for the first time to trade native grown tobacco with the white man.

Natives in pampas grass. A picturesque and interesting demonstration by armed natives on the march through thick pampas grass; illustrating the methods in vogue in the barbaric period and introducing a quaint and weird dance.

Borneo troops on the march. Trained soldiers this time, as distinct from the armed rabble in the last picture. The troops march with military order and bearing through the wild uncultivated country.

Coolie convicts, with armed escorts. The rapid transition from barbarism to civilization entails punishment for offenders as

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a matter of course, but the criminals do not seem acutely to feel their position.

Warders searching convicts. Rapid search is an easy matter where clothing is almost superfluous, and the warder's task is soon accomplished.

Serving prison rations. Abundant and satisfying, to judge from the expression of cheerful content exhibited by the criminals as each man bears away his portion.

Felling a sago palm. The tall palm is cut and falls with a terrific crash into the undergrowth, where it is trimmed and otherwise dealt with, in readiness for conveyance by oxen. Much persuasion of sorts is required before the animals can be induced to perform their tasks.

Cutting palm trees and transporting them through the jungle. A beautiful scene is presented as these massive trunks, three in number, are hauled along the track by an invisible engine.

Weeding tobacco. Natives hoeing and cutting out weeds from the rows of tobacco plants.

Picking tobacco leaf. The matured tobacco. Coolies passing from plant to plant, removing leaves and searching for insect pests.

Stringing tobacco before curing. A primitive method; native workman squatting before a heap of tobacco, which he strings in readiness for curing.

Native boys' swimming races. A hardly-contested swimming match in the swiftly flowing river. About a dozen competitors are engaged in this most interesting event. (Tinted.)

A buffalo and cattle drive. Cattlemen driving a herd of buffalo and oxen across a river. This picture portrays the method of swimming the herd down a deep and rapid stream, the cattlemen following in barges. A most effective scene. (Tinted.)

Beautiful photographic quality throughout. Beautifully colored.

U. D. 2002.

THROUGH HONG KONG.

\$75.24.

Approximate Length, 627 feet.

A very interesting film. Depicting very vividly the scenes along the route, the people, its customs, buildings, streets and avenues; modes and apparatus for transportation. A most interesting series of individual and panoramic views of the city of Hong Kong and the adjacent territory. Replete with detailed views of commercial life of this great city. It is not only an entertaining but a very instructive subject.

U. D. 2134.

**DURBAAR AND ITS INDIAN
COLONIES.**

Price, \$48.84.

Approximate Length, 407 feet.

This is not only an interesting film, but an instructive one as well.

The docks and shipping industry, streets and public buildings, parks and city life in general, are accurately portrayed. The religious rites and customs are also demonstrated, as are the provincial customs and beautiful scenery, with cascades and waterfalls.

The quaint customs are very interesting and are reproduced in every detail. Photographic quality is perfect.

SPORTING.

U. D. 3180.

NEW STAG HUNT.

Price, \$72.84.

Approximate Length, 607 feet.

Picturesque scenes of perfect photographic quality abound in this lovely series, which depicts a subject of fascinating interest.

Sublime pictures of lake and forest scenery are interspersed with

SPORTING.

wonderful views of a pack of hounds as they leave the kennels and arrive at the chateau where the chase is assembled for priestly benediction, proceed to the place appointed for the hunt, find the scent, lose it, recover, chase, swim the lake, overtake their quarry, receive their reward, and, finally, return to the kennels at the end of the day.

The kennel pictures are exceptionally good. Hounds seem to fall into line with almost military precision and pose for their photographs at a word from the whips—a mass of waving tails, alert heads, intelligent features and perfect points. Each animal is branded with the letter "U"—suggestive of the Urban pack: (Film Pirates, Note!)

The noble stag, as he stands browsing in the forest shade on the bank of a beautiful lake, forms an admirable subject. Alarmed at the approach of hounds, his antlered head is raised in enquiry. He is sighted and, taking to water, manages to throw them off the scent.

Only for a moment, however. They again discover him, and the final episodes occur in the waters of the lake. The stag, in strenuous efforts to elude the hounds, swims for his life, but is gradually overtaken by his eager pursuers, and when hounds and quarry at length meet, a merciful shot from a boat ends the hunt by killing the stag.

Hunting methods quaint to foreign eyes are introduced. At the meet, priests robed in full vestments are seen to bless the proceedings; the huntsmen's horns, elaborate and winding in shape and note, are much in evidence; the followers, a-foot and a-horse, and the before-mentioned kennel scenes, all combine to make this a superb series of great general interest and beauty.

U. D. 3085.

COCK FIGHT.

Price, \$46.80.

Approximate Length, 390 feet.

This film very accurately produces the American sport of cock fighting. The performance at which this film was secured happened to be a very exciting one, as both antagonists were full of vigor and fight, and each gives a very good account of himself.

The detail and photographic value are exceptional in this case.

U. D. 1918.

THE BEAVER HUNT.

Price, \$38.40.

Approximate Length, 320 feet.

A hunting horn sounds in the distance, setting the village dogs barking with excitement, and soon round the corner of the lane there comes the master with his pack of big hounds and bevy of shaggy, rough-coated terriers, the latter yelping and straining at their leashes.

Over the meadows we go first, hounds trying the stream bit by bit, then into the woods, where in the shade of the old trees and mass of tall tangled undergrowth, hounds are almost hidden from our view. We have scrambled over many hedges, helping the ladies over at some times, at others ungallantly having to leave them in order that we might get the bioscope's omniscient eye pointed upon the hounds as they begin to whimper and feather on some faint scent.

Soon we leave the path and take to the water, wading in and out of cool pools, tripping and slipping on the boulders to the peril of the bioscope. The hills have closed in on either side, fine old oak trees, rich in green, their trunks covered with green lichen, rise up around us, yet we have not found a beaver. But what is that? One old hound hugging the bank gives a whimper, the others gather round, and the terriers, wishing to have their say, dash up and look important; then there is a splash, a streak of shining grey flits across the water, and we are away full cry. Hounds giving tongue, terriers barking, and some local country gentlemen loudly shouting, we race up stream: "Give the hounds room and don't yell," promptly cries the master; the whips take up their positions,

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cheering on the hounds, and thus we go up the stream, till at last, in a clear, deep pool, the sides of steep rock covered in rich green moss, among a tangled mass of dead tree trunks, the beaver gets away underground. Then the terriers have their day working down into her underground refuge, and out she pops to lead us yet further up among the hills, when, at last, surrounded and secured by hounds, it is caught.

U. D. 1864.

WHALE FISHING.

Price, \$57.72.

Approximate Length, 481 feet.

A most enthralling subject.

In this series we embark on a whaler of about 500 tons register, with its usual complement of whaleboats and men, and proceed on a cruise in search of the leviathans.

The sea effects are wonderful, and the rising and falling appearance of the water as the ship forges her way ahead is so realistic that the usual results to some constitutions seem actually imminent.

In a lively sea, we are transferred to the whaleboat and shown the harpoon gun in position, fixed upon a small platform. Mounted on a swivel, the men demonstrate the fact that this gun commands both bows, as well as right ahead.

A whale is sighted: the harpoon gun is fired, and we see that the weapon has found its mark, a long distance ahead.

In corroboration, the whale is next shown, stiff and rigid, in the tossing waters. The monster is now made fast to the ship, and we see—almost feel—him, towed alongside—a weird spectacle.

The seascape is a marvel of photography and the effects secured in this connection alone would amply recompense an enterprising firm for its reproduction.

Our destination being reached, as we ride at anchor we casually notice what appear to be two islands covered with sea birds; but a second glance assures us that these islands are really dead whales, our own being one.

We now disembark, and, in a cove of the sea, are shown the operation of flensing—or removal of the hide, blubber and whalebone from the carcasses of the two huge cetaceans, one measuring 84 and the other 78 feet—portrayed in life-like animation.

A man runs up the head of one of the dead animals and makes an incision, others score its sides with long, sharp knives; a rope and pulley arrangement is secured to the incision at the head, a winch is started, and a long strip of hide is drawn from head to tail of the body. This process is repeated until the huge animal is entirely denuded of its hide and dissection takes place.

Men cut up the blubber into pieces about a foot square, which are piled in readiness for the further processes of oil extraction.

The skeleton only now remains, and this structure is so light that one man is seen to sway it backwards and forwards with a single hand.

The finale of this marvelous series is reached by the removal, en bloc, of the whalebone from the upper jaw.

Sublime. Unusual. Marvelously fascinating.

U. D. 1886.

ROGIE FALLS

Price, Uncolored, \$38.40.

AND SALMON FISHING. Price, Colored, \$76.80.

Approximate Length, 320 feet.

Few subjects in this wonderful series—or in the whole of Scotland—can approach the one here depicted, in picturesqueness, impressiveness, or romantic charm. The scene, as the tourists are shown gazing from a platform ninety feet above the bed of the river, is one of exquisite natural beauty. Awe-inspiring and sublime in every one of the many aspects from which they are viewed—whether from the bottom of the gorge or from the bridge above—the falls, as the torrent foams, rushes and pours into the abyss

SPORTING.

overhung by wood-crowned walls of rock, will not soon be forgotten. The whole forms a dream of romance, with no essential lacking.

In the salmon fishing subject following, the Silver Pool of the picturesque Beaulieu River is presented, and the placid waters with their shelving, verdure-covered banks form a pleasing contrast to the tumultuous falls of Rogie. In this scene, beautiful demonstrations of salmon fishing are given, the climax being reached with the capture of a magnificent twelve-pounder. In this fishing by proxy, the audience share all the excitement of actual sport—calm when the fly is cast, anxious when the fish is lured, thrilled as the net is gently manipulated, triumphant as the salmon is finally laid on the bank.

It was at this same Silver Pool that two sons of an American millionaire fired at and wounded three keepers. Although tried for the offense at the High Court of Justiciary in Edinburgh, for some unaccountable reason the accused were acquitted.

Order of Pictures:

The Falls of Rogie from the upper platform, ninety feet above the river bed.

Suspension bridge across the falls—a frail, gossamer-like structure.

Distant view of the falls and bridge, showing tourists crossing.

Near view of the falls, from various points. Grand effects as the water leaps boulders and crags, foams and rushes through a hundred rocky channels.

Fishing in the pool below the falls. Beautiful photography.

Salmon fishing on the Beaulieu River—Fishing from small boat in the Silver Pool—Wading—Throwing the fly—Hooked!—Playing the fish—Dexterity with the landing-net—Got him!—A beauty!—Displaying the catch, reposing on a bed of bracken.

U. D. 1865.

DIABOLO.

Price, \$17.64.

Approximate Length, 147 feet.

The new fashionable game.

This so-called new game of Diabolo is really an eastern institution revived. As a matter of fact, under the name of Kouen-geu, the Chinese played the game thousands of years ago. Diabolo was also revived in ancient Greece and Rome, as tending to develop grace and skill in the dancing girls of the period, by lending subtleness to the body and by inducing smartness of action.

A second revival took place in Paris at the beginning of the last century, and the game was very popular, greatly owing to the publicity given by the comic papers of the day, which published questionable cartoons of real and imaginary players. It was at this period that the name of "Devil's Game" was first given.

Now a third and more serious revival has occurred, and Diabolo is once again fashionable—this time as a rival to lawn tennis, as it can be played in tennis courts and under rules precisely similar to those which govern the game. Enthusiasts say that Diabolo requires more skill and quickness than tennis, and more physical effort; also that it is a far more graceful pastime.

The double top is composed of two cones joined at the top ends, and furnished at the bottom with rings of gutta percha, which render the tops harmless to the players. The performer is equipped with two sticks united by a piece of string. Holding a stick in each hand, with the string taut, he throws forward the Diabolo, which must be caught by his opponent, similarly armed. Thus thrown, the ball, or top, gains a very rapid rotary motion. As it is thrown from one player to the other its velocity increases, until about 2,000 revolutions per minute are obtained.

The series gives a most excellent idea of the game as now played in expert demonstration by the sons of the inventor, M. Philippart.

The pictures are of perfect photographic quality and show great action.

U. D. 2146.

Price, \$62.04.

Great opening match at the National Sporting Club, King Street, Haymarket, London, between Weiss and Roberts.

Another triumph of the Urban system of electric illumination of interiors for cinematograph purposes.

At this first professional match on the new table, the proceedings at midnight are depicted with photographic results superior to the best daylight exposure. No shadows are cast, and the points of the great game are followed with an ease almost impossible to the actual spectator.

Photographic quality absolutely perfect.

U. D. 2097.

HEAVY-WEIGHT BOXING.

Price, \$250.00.

CHAMPIONSHIP OF THE WORLD.

Approximate Length, 1,000 feet.

At the National Sporting Club, London, December 2, between Tommy Burns, of America, and Gunner Moir, of England. Stake money and purse, \$11,500.00. The greatest sporting event in recent years.

Having been accorded the sole privilege of photographing this great event, we secured every detail of the contest.

For this purpose we installed the most powerful electric lighting system ever introduced in photography, and results, sharp and shadowless, equal to the best daylight exposure, reproduce every feature of the match.

The marvelous footwork of Burns as he repeatedly broke ground to avoid the swings of the gunner; the terrific punches of the champion; the boring and clinching; the hard hammer-and-tongs fighting of the concluding rounds, when the gunner, wonderfully game, was repeatedly floored by the tremendous smashes of Burns, and the final knockout blow in the tenth round, are all faithfully reproduced in this exciting film with absolutely perfect photographic realism and steadiness.

Owing to heavy royalties to the National Sporting Club and to the contestants, carried by this subject, and to the great expense of the electric light installation, we are obliged to advance the price of this series of films.

For the convenience of patrons who only desire the chief incidents of the great contest, these are included in this series. The best rounds—the first, third, sixth, eighth and tenth, with the knock-out—are here arranged for a display of twenty minutes' duration.

U. D. 2095-2102.

**THE FULL CHAMPIONSHIP
SERIES.**

Price, \$400.00.

Approximate Length, 2,320 feet.

This includes:

Champions in training.

Scenes at the National Sporting Club.

The great contest in ten rounds

Every detail of the match. Duration of exhibit, about 45 minutes.

A big picture, and a certain money earner.

TRAGEDY.

U. D. 3169.

THE POACHER'S DAUGHTER.

Price, \$60.84.

Approximate Length, 507 feet.

A melodrama of intense human interest, superbly acted and beautifully presented.

Amid lovely rustic scenes of forest and glade, this tragedy of defiance of game laws, illicit affection, detection and vengeance is cleverly laid.

A poacher, his wife and daughter, living in the heart of a forest, have their encampment, a rough dwelling of stones, brushwood and clay, with the sward in front of the hut as a natural and unfettered living room.

No love is wasted between the gamekeeper and the poacher, but affection, unlicensed by law, has sprung up between the poacher's wife and her husband's natural enemy. The poacher's daughter, a young girl of about ten years of age, waits upon her father and delights in his society. In his leisure moments he gives her lessons in his craft—teaching her to shoot, etc. The poacher is soon at work laying snares; alarmed by the approach of the keeper, he covers his traces and goes home to dinner.

The poacher's suspicions of his wife's faithlessness are aroused, and these are verified as he witnesses a love scene between the faithless wife and the keeper. The keeper retires, and the miserable husband bids the wife depart.

In the scene next presented, the poacher, securing a snared hare, is caught red-handed by the keeper. The poacher flies, pursued by his enemy, and, after a chase through most picturesque woodland scenery, he is overtaken, and a struggle ensues. The poacher, furious from jealousy, attacks the keeper, who thereupon shoots the law-breaker and kills him. In the struggle the poacher seizes and retains the keeper's cap.

Leaving the body, the keeper hastens to tell the faithless wife, who accompanies him to the scene of the tragedy. Placing the body of the victim in a barrow, it is borne to a spot by the wayside and disposed to give the appearance of suicide.

The scene now changes to the forest hut. The little daughter has prepared supper, and anxiously awaits her father. Taking a lantern, she determines to seek him. Her search is successful, and a pathetic incident is afforded by the child's grief. She returns home, absently carrying the keeper's cap, which she had removed from her father's hand.

Seated at the neglected supper table, the truth is brought home to her by the sight of the keeper's cap, which she flings away in horror. Determined to avenge her father's death, she next takes his gun and ventures in search of the keeper.

The faithless wife and her lover are seen by the child walking in the forest shades, and the little girl, maddened by the sight, avenges her father's death by shooting his enemy, and the double tragedy ends by the wretched woman throwing herself upon the body of the dead keeper.

Order of Pictures:

Poacher and gamekeeper drinking at separate tables.

Poacher setting snares in the forest. Daughter taking lessons.

Alarm: the keeper approaches. Poacher hides.

The poacher's hut in the woods. Teaches his daughter to shoot.

Keeper passes. Loving glances interchanged between poacher's wife and keeper. Poacher's suspicions aroused.

Scene in the woods. Love passages between keeper and faithless woman are witnessed by the husband. Keeper retires. Poacher tells his wife to go.

Poacher visits his snares. Discovered by keeper. Scuffle: flight of poacher.

Keeper gives chase, which is continued through the forest.

Caught. Struggle. Keeper fires and kills the poacher, who grasps the keeper's cap as he falls.

Poacher's hut. Keeper announces the poacher's death to the wife. They go forth together.

TRAGEDY.

Scene of the tragedy. Keeper and faithless wife with a barrow wheel away the body.

They place the body by the roadside in a position suggesting accident or suicide.

Poacher's hut. Night. Daughter has cooked the supper, and awaits her father's return. Becoming anxious, she takes a lantern and goes in search.

Poacher's daughter finds her father. Touching scene of grief. She mechanically removes the keeper's cap from his dead hand and takes it home.

Dazed, the girl sits down to think. The truth dawns upon her and, throwing away the cap, she ventures forth armed with her father's gun.

In the forest. Poacher's wife and her lover wandering through the paths. Girl sees them. Waits her opportunity and fires.

Tableau. Death of the keeper. Grief of faithless wife.

U. D. 3209.

STOLEN CHILD'S CAREER.

Price, \$73.68.

Approximate Length, 614 feet.

A very pathetic presentation of the career of a child, which, early in life, was kidnapped and taken in training by a traveling gymnast. Later on his associates lead him astray, and in the final scene he attempts burglary and, at the moment he realizes that the home entered is that of his mother, he tries to prevent further action on the part of his confederates, and, in the melee that follows, the occupant of the room is awakened and, using her pistol, fires with fatal results. It then develops that the mother has killed one of the burglars, who proves to be the son stolen some 20 years ago.

Order of Pictures:

Studio—woman and child posed for painting. A large painting as well as a medallion are produced from the same subject.

A maid is engaged to care for child.

Husband, an officer in the army, is called away on duty and wife accompanies him. Maid left in charge of little child.

Mother places the medallion about the neck of the child.

Several years after the maid, going away, admonishes the child to stay about the house and play while she goes to market.

A gymnast and his wife, passing the home, kidnap the little one in the absence of the maid.

A few years later the mother returns a widow. Frantic with grief at the loss of her child.

Young man, roughly clad, at a saloon drinking—later accompanies a young woman to a park, where he displays the medallion.

Under pretext of desiring to look at it he removes it and hands locket and chain to her. Trying to place it about her neck precipitates a rough attack from the man, who takes the article away and flees.

Young man in company with others indulges in liquor—plan a burglary—start off to the place determined upon—scale wall—stealthily approach entrance to sleeping chamber by the window balcony—recognizes the large painting of woman and child on the wall—compares with medallion—attempts to force his companions to retreat—the noise awakens the sleeping occupant of the room, an elderly woman—the latter shoots into the number of struggling men—all but one jump from balcony: he drops to floor.

Supported in the arms of servants the features are recognized by the woman and she now imprints a kiss upon the face as it relapses into death.

Well rendered and good photographic value.

NAVAL.

U. D. 2131.

TORPEDO ATTACK.

Price, \$56.04.

Approximate Length, 467 feet.

This series includes most perfect views of the submarines, traveling at eight or nine knots. The first eight are in cruising trim, with only their backs and conning towers in view. The rest are trimmed for diving, and present a most eerie and uncanny appearance as they pick their way with extreme niceness, while not a human being is observable on board.

We were most fortunate in securing a picture of one of these disturbers of official peace of mind as it gently rose from the depths. First only the periscope pierces the surface, and the breath is held in expectancy as the tower and back of the submarine gradually emerge and the vessel forges ahead in full view.

The attack on the Dreadnought by the destroyers forms a most realistic spectacle. The destroyers, snaky, devilish-looking, fully equipped for war except for the last touch—the war heads on their torpedoes and the actual ammunition in their guns—cleared for action, officers and men at their stations, guns and tubes manned give a sense of tremendous power in reserve, and of the dreadful potentialities of destruction possessed by a torpedo.

The destroyers, throwing up cascades from their bows as they go, cut through the waves at top speed, and launch the torpedoes as they pass. These are fired at 300 yards distance point blank at the Dreadnought.

We can watch the path of these terrible weapons, from the moment they leave the tubes until they strike the Dreadnought's netting and are turned aside fruitlessly beating the water, wallowing, foaming, and writhing alongside the netting like a school of wounded grampuses. In several instances the actual flight of the torpedo is secured as it plows through the water.

The whole series forms a sight that for grandeur and spectacular effect will live in the memory forever, of the very acme of the application of modern science to naval warfare.

Order of Pictures:

General view of H. M. S. Dreadnought.

H. M. S. Drake passing Dreadnought.

Procession of submarines and destroyers pass the Dreadnought.

The Dreadnought awaiting attack. The old Victory in the distance flying the Admiral's flag. Past glory surveying present power.

Torpedo destroyers passing.

The Dreadnought's turrets revolve. Close view.

Submarine flotilla passes in cruising trim.

Four submarines in diving trim.

A submarine is seen to rise to the surface: an eerie spectacle.

Close view of the destroyers: superb water effects.

The destroyers come almost to the lens of the camera: a wonderful picture.

On board one of the destroyers: manipulation of the guns.

A torpedo tube fires its terrible weapon.

The destroyers attack the Dreadnought. As they steam at 15 knots, each alternate boat fires a torpedo, which is caught by the Dreadnought's netting.

The path of the torpedo. They are seen to take the water, through which they plow their way.

Arrival at the net. Close and magnificent view as the monsters arrive, churning the water in apparent fruitless rage at the failure to accomplish their purpose.

The Dreadnought flying the admiralty flag.

MILITARY.

U. D. 1999.

**BULGARIAN ARMY, CAVALRY
AND ARTILLERYMEN.**

Price, \$52.80.

Approximate Length, 440 feet.

Stirring military scenes illustrating the training and evolutions of all arms of the Bulgarian military service, secured by courtesy and special command of the Minister of War.

This series, illustrating the turn-out and exercises of the splendidly horsed field batteries, and the evolutions of the cavalry, furnishes a complete epitome of the Bulgarian mounted force, which will command universal interest.

Order of Pictures:

Cavalrymen on parade. Lunging young horses.

Cavalry scouting.

Advance by fours. Marching past the camera in review order. Picturesque mountain background.

Advance at a canter.

Mounted and dismounted firing exercise.

Cavalry advance at a trot.

Cavalry charge at a gallop. A thrilling exhibition.

The 5th Battery Bulgarian Artillery limbering up.

Firing the guns.

2nd Cavalry Regiment on the march. Descending a mountain in single file. Careful and expert riding.

Cavalry regiment fording a river at a canter—a most exciting episode, splendidly photographed.

Cavalry on the march through a village. Workmanlike and well-ordered.

Artillery evolutions:

Advance at a trot.

Wheel and retire.

Unlimber. Fire.

Limber up. Drive off. A high standard of perfection.

Artillery crossing a river at an awkward ford. Wild scene as the battery emerges and gallops past the camera.

A fascinating military subject, beautifully photographed, and full of thrilling incidents.

TOPICAL.

U. D. 1926.

**THE TOILET OF AN OCEAN
GREYHOUND.**

Price, \$27.24.

Approximate Length, 227 feet.

One of the great ocean liners is seen at the dock undergoing the necessary repairs preparatory to starting on her trip across the ocean. Painters are busily engaged on her smokestacks, her cabins, and over the side of the ship; others are scrubbing the decks, and swabbing down, polishing brasses, and a hundred and one duties necessary to make the ship spic and span. Then we see great piles of bed and table linens brought on the lower deck, sorted out by the men and women stewards, tied ready for the laundry, and piled in great bundles on the deck. Others are coiling rope and doing odd repairs. The side of the vessel is now seen; her port holes are open like great mouths, ready to receive the coal which we observe is being brought in by scows. The coal heavers now get busy emptying the scows into scoops and baskets, which they carry into the hold of the ship. Quite an animated scene is this. After

TOPICAL.

loading up with coal we see the side of the vessel smudged and smeared with dust and dirt. The hose is then turned on, washing down the sides, and also the scows, making quite an effective series of fountains playing around the ship.

U. D. 1927.

LIFE BOAT MANEUVERS.

Price, \$25.68.

Approximate Length, 214 feet.

The view illustrates the upper deck of an ocean steamer, crowded with passengers bound on a voyage to new scenes.

The boatswain pipes, "All hands to the life boats!" and we are treated to the spectacle of a practice drill.

Everything is hustle, and the crew displays tact and ability in the manipulation of the davits as the boats are manned, lowered to the water's edge, and put off into the sea. A very effective scene and one which should tend to strengthen the confidence of the passengers in the ability of the crew of every modern steamship to meet any emergency.

U. D. 1923.

NATIONAL TYROLEAN DANCE.

Price, Colored, \$19.20.

DANCE.

Approximate Length, 80 feet.



This film very beautifully portrays the graceful and peculiarly piquant "Schublade Tanz," the national Tyrolean dance, cleverly executed by peasants, picturesquely clad. The entire subject is beautifully hand-colored.

SCENIC.

U. D. 1921..

TYROLEAN ALPS IN WINTER.

Price, \$39.24.

Approximate Length, 327 feet.

Switzerland and the Tyrol. From Langen to Bruden: summer to winter.

A panoramic series introducing the most picturesque railway in the world, with abundant attractions for the lover of the sublime in nature.

On this single-track railway the train proceeds along the edge

SCENIC.

of a precipice at a dizzy height, from which sublime mountain and valley scenery is constantly in view: delightful vistas of immense verdure-covered depths.

Unusual spectacles of avalanche shelters are constantly met—strong structures built to break the force of the frequent avalanches from the heights.

A magnificent engineering feat next appears, in the form of a giant viaduct spanning the heights, at a distance of 250 feet above the road, and a grand effect is caused as two trains pass each other at this juncture.

Unusual, too, is the next scene, where the railway traverses the snow line, and gangs of workmen are portrayed clearing the track in a snowstorm.

Here, too, the Paris-Vienna express passes at full speed.

This superb series concludes with the entrance of the train into the Arlberg tunnel, third longest in Europe, and wonderful effects are produced as the beautiful snow-enwrapped mountains are lost in the smoke of the tunnel.

Marvelous and absolutely perfect photographic quality.

U. D. 1729.

BORNEO.

Price, \$39.24.

Approximate Length, 327 feet.

Supplementary to the educational film, entitled "A Trip to Borneo," this series of panoramic views of the British North Borneo Railway is offered. The trip takes one through the Penotal Gorge, including characteristic glimpses of palm forest, village and scenic country.

U. D. 3068.

VENICE, LA BELLE.

Price, \$28.80.

Approximate Length, 240 feet.

The beauties of Venice are well depicted on this film, in a fine series of pictures taken from gondolas which traversed the Grand Canal past the imposing and famous buildings, which are shown from the best points of view. The effects obtained are stereoscopic, and the beauty and variety of the panorama are unsurpassable.

Beautifully hand colored.

U. D. 1953.

HEX RIVER, CAPETOWN.

Price, \$48.00.

Approximate Length, 400 feet.

A very good panoramic series is offered under this title. The start is at a railway station, and after the train is under way we see the passengers waving adieux from the windows of the car. Over mountains and hillsides we pass at a high speed and are overawed at the mechanical ingenuity of the engineers who successfully laid out the line through this country, many times passing directly through a channel cut into the mountain side. Many beautiful panoramas are shown as we pass along the route. The subject will prove most interesting to the student, scientist and tourist alike. Excellent detail and photographic quality.

U. D. 1974.

MAURITZBURGH BY TRAIN.

Price, \$24.84.

Approximate Length, 207 feet.

This is one of the most interesting series of panoramic views ever issued. The pictures were all taken from the train and will be of the greatest interest to the tourist as well as to the student.

We get aboard the car, and as the train acquires speed the beautiful scenery laid out before us passes on as though unraveled from a never ending reel. Landscapes and forest views, as

SCENIC.

also long mountain ranges, are reproduced with remarkable detail. Reaching the city we find all in gala day attire, and a military review is the order of the day. The city proper is reviewed in a grand selection of panoramic views.

Photographic detail is exceptional and the entire subject will meet with universal approval.

U. D. 3142.

BRITTANY PICTURESQUE.

Price, \$38.40.

Approximate Length, 320 feet.

This is a grand series of exquisite panoramic views, including city life, river, landscape, forest, coast, beach, harbor and shipping industry.

The perspective and photographic quality are exceptionally good and excellent detail is shown throughout. Interest is maintained at highest point through the ever changing panorama, and the entire series will meet with the approval of the most fastidious critics.

HISTORICAL.

U. D. 3083.

NAPOLEON AND THE SENTRY.

Price, \$24.00.

Approximate Length, 200 feet.

Depicting the historical incident in the career of the world's greatest soldier, where Napoleon, finding a sentry overcome with days of arduous duty asleep at his post, takes the soldier's gun and acts patrol until the sleeper awakes. Recognizing the Emperor, the sentry expects instant condemnation, instead of which he receives affectionate remonstrance, coupled with indulgent forgiveness. A fine picture. Exceedingly well presented.

INDUSTRIAL.

U. D. 2140.

DE BEERS DIAMOND MINE.

Price, \$46.44.

Approximate Length, 387 feet.

An interesting and instructive subject. The mine is entered and we follow each process slowly and as perfectly as though actually on the spot. The drilling, blasting, digging, carting, hauling and the various other work is followed in every detail, and much information and instruction can be acquired. Not only is the mining process illustrated, but the apparatus and the people engaged, the manner of living, etc.

This film will be appreciated by the tourist as well as the scientist. Excellent detail in every phase.

MISCELLANEOUS.

U. D. 1813.

WITH A TRAVELING MENAGERIE.

Price, \$76.80.

Approximate Length, 640 feet.

Through Devonshire and Cornwall. Showing many interesting and amusing incidents in the daily life of a wild beast showman "on the road" and during exhibitions.

On the road. Elephants and camels drawing the living vans

MISCELLANEOUS.

over hilly roads. This picture is preceded by the Scotch Giant Infant riding in a pony cart.

Taking a steep road on the run. The wild animal wagons being drawn up the incline by teams of six, eight and twelve horses on the run.

Mixing a drink for the horses at a watering station.

Watering the teams of heavy shire horses.

A thirty-horse team drawing an "accessory" wagon over hilly roads. A splendid picture.

The Polar bears' bath by the wayside. The cavalcade arriving at a pond, halt the "bears' den on wheels," remove the shutters and, by means of dozens of pails of water in as many willing hands, the bears and their keeper receive a thorough shower bath. This amusing incident transpired amid most beautifully picturesque surroundings.

Crossing the picturesque Stone Arch Bridge at Gunner's Lake.

View of cavalcade from top of bridge. A long procession of elephants, camels, wagons and horses.

Arrival at Gunner's Lake Show Grounds.

Getting the wild beast cages into position. The men are assisted by the elephants pushing the wagons, to the delight of the small boys and girls of the village, who naturally abound in numbers.

Building up the "show front." This proceeding is watched by half the population of the district.

The elephant, the baby and the apple. A humorous incident.

Erecting the tent poles and spreading the canvas.

Antics of Charlie Dunbar, the Scotch Infant Giant. This child is only five years old, weighs about 154 lbs., with chest measurement of 41 inches. The Peckham Fat Boy "is not in it" with Charlie.

The baby and the pony. A study in black and white.

The Fat Boy posing for a photograph. Amusing.

The mandril enjoys an onion. This is the finest specimen of the highly colored mandril in captivity.

The camel's corner. The camel's expression, when viewed squarely from the front, is a most handsome one, especially when in the act of munching hay.

The performance of the elephant in the arena.

The trainer puts the bears and wolves through their evolutions.

Among the leopards. A surprising performance.

In the lions' den. The trainer has a lively time.

The suckling young camel and parent.

Wrestling with the young camel. Very funny.

The baby of the menagerie and two lion cubs. A beautiful conception, showing the little girl of 15 months fondling the two chubby lion cubs.

The entire series of the finest photographic quality and bound to please the masses—young and old alike.

U. D. 3070.

CARNIVAL AT VENICE.

Price, \$32.04.

Colored, extra, 32.04.

Approximate Length, 267 feet.

The beauties of Venice are well depicted on this film, and, like carnivals in all other large cities, the ordinary conditions are vastly improved upon by the decorations. Unlike other carnivals at the one in Venice, instead of gorgeous cars, we see gayly decorated gondolas, presenting a wealth of magnificence of adornment, to which the canals or water streets of the Queen of the Adriatic add a perennial charm. Aside from the gala day occurrences the series of views gives an accurate detail of the imposing and famous buildings. The beauty and variety of the panorama are unsurpassable. As the gayly bedecked procession of gondolas, with their picturesque carnival-clad occupants, glides gently past the observer, along the azure-hued waterways of the beautiful city, a very fine pictorial effect is produced.

MISCELLANEOUS.

U. D. 1495.

NORTH-WESTERN SPECIAL.

Price, \$12.00.

Approximate Length, 100 feet.

Panoramic view of a portion of the main four-track line of the London and North-Western railway between Stafford and Crewe, showing one train passing and repassing another.

This picture was taken from an observation car attached behind the 2:00 P. M. Scotch Corridor train from Euston to Aberdeen. The country traversed is famous as being the scene of many of Izaak Walton's angling reminiscences. As the Scotch train dashes along it gradually overtakes and completely passes the Mid-day Mail train from London, which in turn overtakes and repasses the train to Scotland. A picture full of life and interest.

U. D. 1871.

EDINBURGH.

Price, \$45.60.

Approximate Length, 380 feet.

The historian, the antiquarian, the lover of Sir Walter Scott, and the disciple-by-inheritance of John Knox—all will find food for reflection and subjects of study. In addition, those who can never hope to undertake the journey will have the beauties of the ancient capital brought to their doors.

Delightful panoramic views of ancient and modern Edinburgh are included, from St. Margaret's Chapel, on the very summit of the historic rock, and from the Calton Hill to the great Forth Bridge, thence to Queen's Park, where a grand review of kilted Highland regiments is realistically depicted.

Subjects Introduced:

The Castle Square. Regiment parading, with band. Various views of troops at drill, etc.

The castle precincts. The ramparts. Ancient cannon—"Mons Meg" and other historic pieces.

St. Margaret's Chapel. The oldest of the castle buildings, built on the very summit of the rock.

Panoramic views of Edinburgh from the Castle. All Edinburgh in sight.

The cemetery.

The Castle from Princes Street. Magnificent view of the rock, with its crown of grey battlements rising against the sky.

St. Giles' Cathedral.

Princes Street, with its statues, monuments, gardens, and public buildings. Grand reproduction of the finest street in Europe.

Animated street scenes, showing the traffic; also the turn out and mad charge of fire engines along Princes street; a motor fire engine.

Theophile Pathé Films

These subjects are manufactured in Paris and are of a high class, ranking in all essential features with other makes of films.

COMEDY.

P. D. 516X.

HAUNTED PORTRAIT.

Price, \$50.04.

Approximate Length, 417 feet.

An amusing comedy enacted in an entirely original manner.

A young couple have ordered a portrait of the wife's mother, and upon examination thereof at the artist's it is pronounced perfect. The portrait is paid for and removed to the home with great care. When suspended on the wall the picture seems to be such a close resemblance to its original that it is almost life itself and desires to express its appreciation of the honor conferred.

As the man is seated at the table and momentarily turns his back the image assumes life and stoops over and, taking up the wine glass, drains its contents, replaces the glass and resumes its natural composure.

The man is amazed to find his glass empty, and when the second glass and part of his food meets a similar fate he investigates, but finds no clue to the strange disappearance of his luncheon. Changing his seat he resumes the reading of his paper, when some of the edibles are thrown at him. In consternation he arises, and when he scrutinizes the picture closely he finds this to stare back at him and indulge in some uncomplimentary remarks.

When the wife returns to the room after a short absence she accounts for the disheveled and excited condition of her spouse by the limited quantity of wine in the bottle. She admonishes her spouse for his foolishness in blaming the picture for his troubles and runs out to summon aid. While she is gone another encounter is experienced with the image and, opening the window, he throws out the offending picture just as his wife and several servants return.

"Right is might," and so the husband is able to cope with his wife and servants, all of whom he dispatches as fast as they attack him. Good detail and action in every phase.

P. D. 515X.

AN UNLUCKY SUBSTITUTION.

Price, \$62.04.

Approximate Length, 517 feet.

A ludicrous subject and very accurately depicts the incident of the loss of one as the gain of the other.

Two families of wealth dispatch their servants on errands—one, the family of an army officer, to the milliner's to bring a new hat for the madam, and the other, a merchant's wife, to the market for supplies. The latter purchases a live rabbit and other supplies, all of which he puts into a large basket. Starting for home he meets a friend, the servant of the officer's family, returning from the milliner's with the hat. They stop at a refreshment parlor and both have a few drinks. While thus engaged two boys take the hat from the box and put it in the basket, substituting therefor the rabbit. Without examination, the two men take up their belongings and start for their respective destinations.

At both homes we see the families anxiously awaiting the return of the messengers.

The merchant's wife is in the kitchen upbraiding the cook, who is powerless in the matter. Soon the delayed fellow materializes, and when the girl empties the basket she brings forth the hat

COMEDY.

instead of the rabbit. At first this brings abuse, and he is at a loss to know what to do, but soon the madam tries the hat on and is so well pleased that she gives the man an extra remuneration and they dispense with the rabbit for dinner.

At the officer's home there is trouble. The officer's wife is provoked, while the officer is impatiently biting his cigar. He calls for several of madam's former hats, puts one on her head and admires her in it, but she will not have any other than the new one and demolishes the old one entirely. At this time the messenger appears, and when the box is opened and the rabbit taken out the innocent messenger is chased about the room by the officer, who is vainly endeavoring to beat him about the ears with bunny. Finally the pursuer falls and receives a couple of kicks which boost him out of the room.

Madam has taken a fit and is prostrated on a couch.

Good action throughout and sure to cause endless mirth.

P. D. 514X.

TOO MANY CHILDREN.

Price, \$88.08.

Approximate Length, 734 feet.

An apartment house with the flat of a family possessed of many children is the scene. The little ones are having a general good time, with drum, rocking horse, etc. In the midst of this the landlord makes his appearance and remonstrates with the family for the annoyance, for which he is promptly evicted by the madam. He soon returns with a constable and a notice to quit the place. Both are now evicted, to the intense delight of the youngsters.

The family now goes out to seek quarters, and at the first place they meet with disappointment, as the apartments are not even displayed to them on account of the numerous offspring.

At the next place father resorts to a ruse and, leaving his children a short distance away, he enters the place with his wife. After a little parley the tenant accepts the premises, saying nothing about the children contingent to the family.

At the old apartments preparations for moving are under way. The children are tucked away in cupboards, mattresses, trunks and every conceivable place, so that when the new quarters are reached nothing of them is in evidence. At least so it was supposed to be, but an inoffensive sheep is noticed by the landlord, and he immediately follows the mover into the rooms and demands to know the object of the toy, whereupon its owner promptly jumps from a trunk, and soon the others come creeping out of their corners, and the landlord is almost beside himself with ever increasing rage as the number of children increases, to say nothing of the presence of a large dog.

A mover now adds excitement by jostling the landlord with a mattress, and the new tenants receive temporary peace by evicting the landlord.

Highly entertaining.

P. D. 5003.

GOVERNESS WANTED.

Price, \$62.04.

Approximate Length, 517 feet.

A very amusing subject relating the adventures of a prosperous and congenial gentleman seeking a governess.

Mr. Blossom advertises for a young and handsome governess, and many are the applicants for the opening. The types of beauty are also varied. On the return of Mr. Blossom to his home there is quite a gathering awaiting him. After a consultation with several, one is determined upon and immediately leaves the premises. When the others are apprised that they may go, one of them starts to belabor the housekeeper and a free-for-all fight soon ensues. The police are called and carry the now yelling and fighting mob off to the station. All along the route the fight is continued, and when they appear before the magistrate Mr. Blossom is excused and all the women are remanded for further hearing.

The engaged governess now appears with the hat and coat of

COMEDY.

Mr. Blossom, and together they go off, both filled with exuberant spirits.

P. D. 509X. THE COLONEL'S KID. Price, \$30.00.

Approximate Length, 250 feet.

A highly amusing comedy is rendered under the title of "The Colonel's Kid."

The series opens with a parlor scene, with the colonel's wife at the piano, when the nurse enters with the infant son. Directly the Colonel makes his appearance and after a little amusement with the promising young warrior the nurse goes out with her charge for a stroll. Following her, we see that she joins a number of other girls similarly engaged and all are having a good time. An officer approaches and, with the exception of the nurse with the Colonel's kid, all manage to move along. The officer takes a seat beside the nurse, and is soon lost in admiration of, ostensibly, the child, but in reality the nurse. A soldier now joins the party, and the nurse obligingly permits the officer to hold the infant while she goes off for a stroll with the newcomer.

During the absence the Colonel makes his appearance, and we see the officer making vain efforts to quiet the little one, and in his excitement he is turning the little one over and over. The Colonel is angry and takes charge of his child, and at that moment the nurse and soldier appear. The nurse tries to explain, but is ordered away, as also the officer, and the Colonel himself remains in charge of his neglected little son and soon has the little fellow beaming with smiles.

P. D. 534X. THIRTEEN AT TABLE. Price, \$56.04.

Approximate Length, 467 feet.

The scene is the drawing-room of a fashionable home. Guests are distributed over the room, diversely occupied, when a telegram is received that the host cannot be present until a late hour. As all are ready for the dinner the guests proceed to the dining room, where they gather about the well decked table. One of the party counts the members and imparts the information that there are just thirteen present. All further progress is stopped and one of their number sent out to seek another person. He goes out and encounters a man seated on a box and seeking charity. This one he invites into the place, gives him another coat to wear, and he is ushered to a seat at the head of the table, where he is seated next to the hostess. As the courses are served he makes himself conspicuous by his lack of table etiquette. Instead of taking a portion he takes all of what is passed to him. Of the wine he takes a glass and puts the bottle in his pocket. The ice water he pours into the lap of the lady next to him and makes himself in general so obnoxious that he must be put from the room. He enters again and again, mounting the table and creating consternation among the party. Later the belated host appears and takes the vacant seat, and dinner is finished without further mishap.

Returning to the drawing room the party is enjoying a little music and a dance when the substitute guest reappears, tries to dance with the hostess, mounts the piano, and with difficulty is evicted.

Good action and well rendered throughout.

P. D. 507X. ON THE SPREE. Price, \$50.04.

Approximate Length, 417 feet.

This comedy recites pictorially the adventures of hubby on a spree and his reception and subsequent entertainment by his spouse upon his return to home and happiness.

The series opens with the view of a saloon, and from the door thereof Mr. Lark makes a rather sudden lunge and lands in the

COMEDY.

street. Helped to his feet he staggers along and enters a dance hall that looks inviting to him. After being knocked about considerably he falls to the floor with his partner and receives a good pommelling and is thrust out by an officer. He soon enters a little show where there are a number of acrobatic and gymnastic performances. A wrestler invites any one in the audience to step into the ring, and our Mr. Lark is the man of the hour, who promptly tumbles into the ring and in a few rounds is pretty well used up. Staggering along the street he collides with several pedestrians and is finally taken from a park seat by an officer and loaded into a carriage, in which he is delivered to his home, where his wife is anxiously waiting supper for him.

Receiving his tip the officer departs and leaves the man to his fate at the hands of his irate wife. He is remonstrated with, and when he becomes abusive he is severely beaten, and in the turmoil much furniture and china are demolished. As a finale the man is on the floor and, with her foot on his head, his wife, holding aloft the broom, proclaims herself victor and supreme master in the premises.

P. D. 520X.

BOX OF SARDINES.

Price, \$46.08.

Approximate Length, 384 feet.

An amusing comedy, well rendered and containing an element of sensation that maintains a lively interest throughout.

A woman drops a box of sardines on the walk and the husband, wishing to play a joke, creates excitement by calling the attention of several people to what he alludes to as a mysterious appliance. An officer is summoned and, supplied with a pair of tongs, he cautiously picks up the can and takes it to the station. Here the commanding officers are alarmed and overawed by the probability of an explosion hurry the officer on to a chemical laboratory close by. The box is dropped into a bucket and deluged with water. The senior chemist is now summoned, who cautiously examines the can, then pries it open, while the officer and the assistant chemists are standing at the door with bated breath.

The learned man soon determines the contents and, sampling it with much delight, brings the others back and they bravely step forward and help themselves.

The woman in the meantime seeks her sardines and rushes in the direction taken by the officer. She reaches the station too late and enters the laboratory just in time to see the last of her dainty morsels vanish.

The husband, who followed the wife, is now pounced upon by the woman, who administers a flogging all the way home.

P. D. 525X.

FATHER GOES TO MARKET.

Price, \$52.08.

Approximate Length, 434 feet.

A ludicrous presentation, depicting the experience of a peasant failing to heed the admonition of his wife not to indulge in liquor on his trip to town to do the marketing.

The scene opens with father eating a lunch in the kitchen. His wife wishes him to go to the market and, taking the wine bottle and glass from the table, bids him hurry. After receiving instructions as to the provisions wanted, he takes his basket and, receiving another reminder not to drink while on his visit to town, he starts on his mission.

Directly he meets a friend, and together they saunter to town. When the market is reached they separate, and father looks after his marketing. After several purchases are made he meets his friend at an inn and they join in a drink. Farther down the street they stop at another inn and more grape juice is imbibed. At this point several urchins steal the basket of provisions while its owner and his friend are enjoying themselves with a recital of pleasant reminiscences.

After a violent altercation upon the detection of the loss the two separate. At the first store father spends his last money in

COMEDY.

the purchase of eggs. Putting the bag in his pocket he almost loses them, as the pocket is torn. He places them in his hat for safe-keeping, and with unsteady tread starts for home.

The wife is anxiously awaiting her supplies, and when he enters she experiences some difficulty in restraining her temper. Placing a frying pan on the table she demands her eggs, and as he is slow to respond she beats him over the head with the pan. The eggs are demolished, and father presents a fine sight. The laugh is on him and the wife proceeds to enjoy it. In a few moments, however, her temper again rises and the series concludes with husband and wife pulling each other's hair vigorously.

SENSATIONAL.

P. D. 517X.

EMBEZZLER.

Price, \$84.00.

Approximate Length, 700 feet.

A very pathetic film, very beautifully rendered. The innocent pleading of a little girl secures leniency for the father, who, in an unguarded moment, has listened to the promptings of negative faculties and, as a result, brought disgrace upon himself and family.

The opening of our story shows one of the principal characters, the father of two of the sweetest little children and husband of one of the most honorable and faithful women on earth, at work in his office as a cashier of a bank.

The President of the bank leaves and, during his absence, the sight of exceptionally large funds on hand rouses unwholesome passions in the heart of this otherwise honest and respected man. Listening to the tempter, he soon is not only interested in the proposition, but, on the impulse of the moment, is acting, and, with excited gestures, he is pocketing large quantities of notes.

Out on the street he hails a carriage and is driven off to a resort. Here he drinks liberally—and all others as well. One of the ladies of the party soon works into his good graces, and when he indiscreetly flashes a large roll of bills she, of course, is with him "for all there is in it." Giving her friends the cue, the woman is off with the man, and we next see them in an automobile, in which they are taken off to a palm garden resort. In a private dining room the man soon succumbs to the inevitable results of the quantity of liquor he has imbibed. His pocket is relieved of the contents and, donning her street garments, the woman leaves the place and drives off in the auto, leaving her victim sleeping at the dining table.

At the bank we see several patrons enter, and soon a number of people have gathered, but get no response, and when they investigate they find the premises without a representative. Soon the President appears, and he is astounded when he learns conditions and realizes his loss. The police are immediately notified and every measure to apprehend the embezzler adopted.

Returning to the former cashier, we find him entering a hotel, his mental faculties still dull and stupefied by liquor. Lying on the bed with his clothes on, he goes to sleep, but has a dream, and in it he sees his family seated about the table in his home anxiously awaiting their parent. This scene brings him to his senses and, jumping up from the bed, he holds his head in despair and for the first time realizes what he has actually done.

He is of quick judgment and prompt to act, so, hurriedly donning his hat and coat, he rushes out and reports to the first police station, where he gives himself up. He is now cast into a cell, and as soon as the news of his being apprehended is published his wife and children come to see him. Very lovingly the latter greet their father, but the woman wishes to have nothing to do with him for the disgrace he has brought upon himself and family; however,

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the entreaties of the little ones prevail upon her, and she yields to the pleading of her wayward husband and grants his prayer for pardon.

The woman and children now seek the magistrate and make earnest pleas for the husband and father. Unable to do anything for them he is about to dismiss them when the President of the bank enters and they are requested to stay. As soon as they can they address the President, but he has no ears for them and wishes to know nothing of them. The little daughter of the unfaithful man now comes to the front and, kneeling on the floor, with folded hands extended, she raises her tear-stained face and pleads in a childish manner for the release and pardon of her father. The man is moved, and when the woman again supplements the efforts of the little one by her own, he momentarily yields and, addressing the magistrate, the latter orders the prisoner brought forward.

As the two men, employer and employe, face each other, there are no words spoken, but the penitent demeanor of the latter impresses his superior to such an extent that, when he again looks upon the countenances of the man's family, he signifies his intention of dropping the prosecution. The little girl now again steps forward and, again kneeling, she kisses the hand of the family benefactor. Taking up the little one the big-hearted man kisses her affectionately and, for the sake of the little one, he shakes the hand of his former and unfaithful employe as a token of full pardon.

Photographic detail is perfect and the subject cannot fail to meet with the approval of the most fastidious.

P. D. 518X.

THE HYPNOTIST.

Price, \$74.04.

Approximate Length, 617 feet.

A sensational subject of a novel nature. Full of excitement and adventure.

An impecunious hypnotist compels his subject to rob a bank and return to him with the proceeds, with which he departs. The subject complies in every detail and successfully eludes the police, but is traced and taken into custody, subsequent to being released from the influence of the hypnotist.

The real perpetrator is discovered and, when arrested, is found with the proceeds of the daring robbery upon his person, cast into jail and the innocent man released.

Scenes illustrated:

Home of an impecunious hypnotist. The man ransacking his possessions in search of funds. Studying the subject of hypnotism, he goes out to ply the craft.

Calls upon a young man and places him under his influence. Directs the latter to rob a bank and return with the proceeds.

Subject now goes to do as he is commanded. Forces locks on door, opens vault, helps himself—is detected—makes exit by another way and out upon roof—police follow—he returns to his quarters—turns over proceeds of the burglary, is brushed up and released from spell.

Hypnotist leaves for his home and the police now appear and hustle off the unfortunate victim to the station.

A friend who witnessed the mechanical operation of the incarcerated man now appears before the police and imparts his suspicion. An inspector with officers are dispatched to the hypnotist—man interviewed—taken into custody—the treatise on hypnotism confiscated—man searched and part of proceeds found upon his person. The victim of the real criminal is released and the fighting hypnotist cast into a cell.

Good detail and excellent staging.

TRAGEDY.

P. D. 513X.

FRA DIAVOLO.

Price, \$74.04.

Approximate Length, 617 feet.

A tragedy enacted with nature as a setting. The details are perfect and the play is well dramatized.

A stage coach is wending its way through the woods and is met by a gentleman of genteel appearance on horseback, who directs them in answer to inquiries. As soon as they have passed he spurs his horse on and, branching from the road, he is soon met by a man who takes charge of his steed as he dismounts and starts for a shelter that serves as home for a gang of outlaws; he proves to be the leader of the band. Directing his party as to the stage coach they go off and he remains in the company of a young woman, who waits upon him and soon supplies a disguise for him.

The outlaws are seen to rush out and intercept the coach, hold it up, kill the guards and take the passengers prisoners. When they appear before their leader he is not recognized as the same party.

One of the outlaws, Fra Diavolo, falls in love with one of the lady prisoners, and during a momentary absence of the chief is pressing his cause. He is surprised by the chief and in a violent duel slays the latter and then endeavors to escape. He is pursued, and his course leads through a very picturesque country, over ragged and precipitous cliffs. Finally eluding his pursuers he reports to the police and then leads a rescue party to the rendezvous.

In a fierce battle the outlaws are worsted, but Fra Diavolo meets his death at the hands of one of his former confederates.

Sensational clear through and certain to meet with universal approval.

P. D. 512X.

SOLDIER'S HONOR.

Price, \$96.00.

Approximate Length, 800 feet.

This subject is very beautifully rendered and depicts a romance, the nature of which is singular, in a manner that is not frequently encountered.

Martha, the daughter of an officer of high rank, is in love with Hans, future non-commissioned officer. Hans is summoned for duty, which news is received with great regret by Martha. Before the departure of Hans, Mr. Wolmar, Martha's father, promises her hand to Hans and, with the hands of the betrothed in his, pronounces his benediction upon the two; they drink the health of the bride; Martha, however, is too heavy hearted to join, and Hans departs.

The long absence of her fiancé, together with the charm of the new uniform and the suave manner of a lieutenant, cause her to forget her obligations to the former and receive the attentions of the latter. When Hans finally returns with his uniform and insignia of his rank he surprises Martha in the company of the lieutenant. When Hans and Martha are alone she receives him kindly, but when he endeavors to show his affection she cruelly repulses him, with the explanation that she can be no more than a friend to him.

Hans subsequently learns that Martha is in the quarters of the lieutenant, and calls there.

During an altercation with the superior officer he is struck a blow with a sabre. Undaunted, he bursts into the room in which Martha is in hiding, and when he emerges from that chamber, his fears confirmed, he fairly staggers with distraction. Hans is arrested for his offense to a superior officer and indicted, to be tried by a court martial.

At the trial Hans, a stately fellow, full of dignity and every inch a man of highest type, refuses to testify in his own defense. Martha is called and gives testimony.

When Wolmar finds his daughter dishonored he springs toward

TRAGEDY.

the lieutenant, but an encounter is avoided at this time. Later, Wolmar calls upon the lieutenant and challenges him to a duel, but the latter refuses because of the higher rank of Wolmar.

Martha interposes and intercedes for the lieutenant, but to no avail. Wolmar destroys the insignia of his superior rank and repeats the challenge, but the lieutenant again refuses, giving evidence of his sense of honor.

Wolmar, now provoked to the highest degree, and in a frenzy, shoots at the lieutenant, but Martha, stepping forward at this moment, intercepts the bullet and falls a victim. The father now tenderly raises the head of his daughter, who, with her dying breath, impresses a kiss upon her lover's cheek and relapses into the slumber from which there is no awaking.

Wolmar then disdainfully points to his dead child and commands the lieutenant to "behold your handiwork!"

Well dramatized, excellent staging and perfect photography.

P. D. 510X.

FERRYMAN'S DAUGHTER.

Price, \$80.04.

Approximate Length, 667 feet.

This subject very dramatically relates the double tragedy enacted at a small village on the banks of an inland lake.

The old ferryman and his wife are fondly watching their daughter as she is joyfully skipping along at the side of a young man going out in the field to do his work. The work accomplished we see the two young people seated at the base of a straw stack enjoying a few moments in giving unrestrained expression to their mutual admiration. Taking up his implements, which he carries over his shoulder, they start back to the house and directly the mail-carrier brings the young man a letter, which apprises him that he is summoned to do army service.

Regret fills the hearts of all, but as there is no alternative the young man cannot evade the summons. A happy thought strikes the man, and he proposes to the maid. Mother and daughter are delighted and now the young folks hurry off to gain the father's consent. The latter is found seated in the garden, reading his paper. Very timidly the man makes known his predicament, and the father readily grants his consent to the union, which is to take place upon his return from service. The pact is sealed and all drink to the health of the maiden.

The next day we see the young man take affectionate leave at the boat landing, and the ferryman, seated in his boat, takes the recruit across the water to the point where he must report.

A few months have passed, and we see the ferryman's daughter engaged at the bank of the river. Another young man finds his way to her side, and directly they start down the path through the woods. The maiden has apparently forgotten her noble soldier swain, now serving his country. "Absence makes the heart grow fonder," but in this case for another than the soldier lad.

Several months after, the soldier secures a short leave of absence, and he hurries home to greet his sweetheart.

The ferryman calls for the soldier and we see the man as he lands, the lustre of his eyes fairly beaming in anticipation of greeting his sweetheart. He is in the home, where he has been received with outward protestations of joy, when the postman delivers a letter to him. In this communication he is apprised of the fact that his sweetheart is deceiving him. His features undergo a series of changes, and as the maiden appears he tucks away the message and joins her, apparently as happy as ever.

The note contained the advice that the next morning would give evidence of the veracity of the intelligence. At the appointed hour the maid and her second lover are seen to wend their way along the lane to a little hut in the backwoods, the soldier following at a distance. After the two have entered and bolted the door the soldier concludes to confront his affianced with her duplicity. Knocking at the door, to which there is no response, he bursts into the place and soon emerges with the maid; he then re-enters and brings the man. He now commands the girl to choose between the two whom she would have, and she rushes to her lover,

TRAGEDY.

who receives her tenderly. The soldier is overcome with grief—all the happiness has gone out of his life and despair has filled his heart. In a moment of frenzy he takes out his pistol, placing it back of his head, pulls the trigger and drops dead at the feet of his faithless sweetheart.

Consternation now fills the heart of the latter, and bidding the other man go she tenderly raises the head of her betrothed and, imprinting a kiss upon his cold brow, she drops the head and rushes back to her home, where she appears in a state verging on lunacy.

Bidding her father farewell she rushes on until she comes to the river, where, after a moment's hesitation, she plunges into the deep water.

Her father calls assistance and they rush on after the girl. A young man plunges into the water and soon returns with the body of the victim of her own misfortune, precipitated by her fickleness. The body is placed on the ground, but every effort at resuscitation proves vain, and the heartbroken father bends over the lifeless form of his daughter, overcome with grief at the sad ending of a career that looked so promising.

P. D. 519X.

SECRET OF THE INN.

Price, \$54.00.

Approximate Length, 450 feet.

A sensational tragedy enacted with a remarkable realism. The entire subject will hold the audience spellbound throughout the exhibition.

The subject opens with the front view of a palatial residence. Two cavaliers are leaving the place, and as they reach the bottom of the staircase their horses are led out to them and a page places their treasures in the saddles. As they ride off they wave adieux to the ladies on the stair and are soon lost to view.

On a lonely road we see several desperate looking characters hatching a plot. They do not see an old lady near the hedge, overhearing their plot, and when soon after our cavaliers come by the road she apprises them of what is in store ahead, for which she is handsomely rewarded.

Following the plotters in the road we see them at the roadside inn, where they have a rendezvous. After dividing the proceeds of a previous haul we see the chief open a secret door and deposit several bags of bullion in an opening in the floor. Closing the panel he touches a spring, and the floor, which is a mechanical arrangement, rises and now forms the ceiling to the room; the regular entrance to this room is through a door from the outside.

A damsel is left in charge of the inn, with instructions to pull the cord, which starts the machinery to lower the floor, when she hears a commotion in the next room.

Our brigands now scatter about the place, and as the cavaliers approach they are accosted by two of the men and invited to put up at the inn. They refuse, and are about to gallop away when several shots are fired at them. Dismounting, our friends now engage in a battle royal, bullets and sabre thrusts filling the air. The brigands are defeated and lie about on the ground, when the chief, the last remaining of the party, takes refuge in the inn, but unintentionally he enters the room with the secret arrangement of the floor. As soon as he is in the door closes automatically and he drops to the floor exhausted. Taking this for her cue the girl starts the mechanism and the ponderous ceiling slowly descends. The chief now makes vain efforts to get out, but he cannot force the door, nor break the panel or stop the machinery. He attempts to hold the ceiling, but is slowly forced to the floor, where he is crushed to death.

The cavaliers have by this time entered the inn and are attacked by the maiden in charge. Quickly disarming her she is made prisoner and taken into custody. This furnishes the sequel to the existence and operation of the daring brigands—caught in their own trap.

MYTHICAL.

P. D. 521X.

TOWARDS THE MOON, OR

Price, \$66.00.

A CHILD'S DREAM. Colored, Extra, \$66.00.

Approximate Length, 550 feet.

A very thrilling story, beautifully illustrated, is the dream of a child.

On a busy thoroughfare we see the central figure of our story in the company of his mother, walking along. As they pass a book shop the mother's attention is drawn to a certain book on display and both enter. Directly they emerge and the boy, all radiant with smiles, has a large book tucked under his arm.

At the home that evening we see the family partaking of supper. This concluded the table is cleared, and while the father is engaged in reading the evening paper the boy is perusing his book. Finding something of particular interest he interrupts his father to show the article to him. Mother now returns with a lighted candle and, placing the book on the buffet, prepares the little fellow for bed.

Bidding all good-night the book is sneaked from its resting place and, with candle, he starts for his room.

In the bed he assumes a sitting posture and, interestedly reading his book, he is soon overcome by sleep and off to dreamland. His experiences on this rather extended tour are of such weird nature that we follow him and, with him, enjoy the thrilling scenes and weird spectres.

Slowly the bed rises, up through the roof, over the city and high into the clouds. Here the atmospheric conditions are so different that the law of gravity acts upon the bed and the framework drops to its proper place in the sleeping room. We keep a seat on the bed with the boy and soar about in the beautifully stellar display. A grand panorama of clouds and stars. A short distance away we see the moon. This is our destination, and as we go beyond this the inquisitiveness of our hero causes him to lose his seat, and he drops off and lands on the cheek of Luna. We now deter further progress to watch the further experiences he encounters. On hands and knees he creeps about, and as he looks into the large orbits he seems to feel that his visit is not at all undesirable. Crawling around to the mouth he looks down into the large aperture and directly he enters and disappears within its depths. Here he meets a number of fairies, who entertain him delightfully with the graceful dancing. After awhile his Satanic Majesty announces his arrival in a cloud of smoke, and a more horrifying personage one could scarcely imagine. The fairies are dispatched, and as he dances with glee in anticipation of the feast he is to have on our little explorer the latter is thoroughly alarmed and rushes off through the dark passages. Failing to overtake the little fellow he calls to his aid a number of goblins and now the game is on in earnest. The little fellow rushes on over rocks and hills, occasionally looking back to see his pursuers. Thus it happens that he falls into a crevice, which, luckily for him, is a shorter route to the exit. Causing the goblins to vanish his Satanic Majesty continues his pursuit, but arrives at the exit a moment after our hero has plunged out into space, and he chuckles as he contemplates the fate of the former. Down and down the little fellow floats, clad only in his little gown, but he finally reaches earth again, and as he restlessly rolls out of bed on to the floor he awakens and, rubbing his eyes, he comes to a full realization that he has been dreaming. Jumping into bed he puts out the light, and, oh, what a relief to know that he is safely tucked away in his own little bed.

The rendition of the subject is perfect and no doubt will meet with universal approval. Stereoscopic effect is grand.

Carlo Rossi Films

The factories in which these films are made are located in Turin, Italy.

The Italians have made great progress in the making of moving pictures, and their productions equal the best on the market.

The technical features are given every consideration, and results obtained meet with universal approval.

The ideas and themes, staging and characterization of their subjects are beyond criticism.

Turin, Italy, has assumed a commanding position in the moving picture industry.

COMEDY.

R. D. 3.

THE GAY VAGABONDS.

Price, \$38.04.

Approximate Length, 317 feet.

A very amusing experience is depicted in this comedy. The subject opens with an enlarged view of our heroes discussing the probability of their dinner. One of them hits upon a plan which he imparts to the other, and together they proceed to the market. Cautiously advancing and with furtive glances in all directions one passes some vegetables to the other, and when both have their pockets full they hurry on.

Coming to another stand in the market we see a lady place a well filled market basket on a counter and go farther on to discuss the purchase of other supplies.

Our heroes come into view and they see several fowl suspended at one end of the counter and near them the filled market basket. Taking in the situation they cautiously "advance backwards," and as one throws the fowl over his shoulder the other takes the basket under his arm. To avoid suspicion they are still very cautious in their procedure, and successfully make their departure. The ladies conclude their discourse and, returning, the absence of the basket is perceived and, scanning all directions, they discover the vagabonds in the distance, making away with their spoils. Sounding the alarm they give chase.

The next scene is a street car, and our heroes enter from the rear end, look out of the side windows and then pass on to the front of the car. Just as their pursuers are getting on the back end of the car the former leave by the front door and the car starts off. The ruse is soon detected, and we see them hurrying along, with their pursuers close behind. Arriving at the base of a hill the vagabonds build a little barricade and linger around long enough to annoy their pursuers, when they pick up their spoils and depart.

The final scene is the entrance to the military barracks. Two officers are in the foreground and, divesting themselves of their cape-coats and hats, which they hang on the pillars of the gates, they pass in. The vagabonds draw near and, brought to bay, with their pursuers close behind, they appropriate the officers' garments and execute a little dance; then, assuming the dignity of the law, they prepare to meet the foremost of their foes. Accosted by the women, whose supplies they have standing before them on the ground, they sternly refer them inside the barracks and then, with much gusto, proceed on their way. The ladies soon return with the officers, to whom they administer a trouncing at the expense of the two gay vagabonds. Good action throughout.

COMEDY.

R. D. 109.

A SOLDIER MUST OBEY ORDERS.

Price, \$62.04.

Approximate Length, 517 feet.

Comically portrays a simple-minded recruit. Soldiers' barracks are shown; a corporal's guard is being drilled, one of whom is very awkward and slovenly, for which he is reprimanded and sent off to clean up and report to the commanding officer's quarters.

There he is ordered to gather all the luggage and convey it to the train on which the officer and wife are to depart.

What follows can better be imagined than described. His awkwardness and seeming lack of knowledge as to the value of the different wearing apparel he displays, in packing the luggage, is excruciatingly funny. At last all is packed and, loading the numerous bundles upon different parts of his anatomy, he starts off for the depot. Dropping, breaking and spoiling his charges, he arrives at the train shed just as the train pulls out.

The soldier has orders, which he has learned to obey, so he starts off in a hot chase after the train. The next series of views depicts the soldier's adventures in tramping fifty-five miles through the country. Each ridiculous adventure lightens his load, and finally he reaches the quarters of his superior, who, with his wife, is anxiously awaiting the arrival of their baggage. Their dismay and disappointment is very keen indeed upon beholding the faithful orderly appear on the scene with the remains of the baggage—a tiny fruit basket. As a balm for their wounded feelings they "take it out" of our faithful hero.

R. D. 125.

WHEN CHERRIES ARE RIPE.

Price, \$24.48.

Approximate Length, 204 feet.

Coloring, Extra, \$1.50.

A farmyard scene in which a pretty maiden, basket on arm, heads for the woods to pick fruit. Finally reaching the objective spot, she leaves her basket on the ground and, with the aid of a ladder, climbs up to the branches of the tree, from which she plucks the fruit. A young man happens on the scene and gallantly lends his services in passing the basket up to her, after which act he removes the ladder and playfully threatens to leave her up there unless she will permit him to "pick a cherry" from her lips. She finally prevails upon him to permit her to descend—but she refuses the reward that he claims. Acceding to her request, he climbs up the tree to pick more fruit, and to punish him for his former bold advances she removes the ladder and struts away, leaving him up in the air, wildly gesticulating for relief. The last scene is a colored and close view of the buxom maiden munching cherries and mischievously winking and smiling at the audience as she decorates her ears and neck with ripe cherries.

SENSATIONAL.

R. D. 22.

A WHITE CRIME.

Price, \$42.84.

Approximate Length, 357 feet.

This story very pathetically depicts the sincere and deep love of a son toward his mother, for whose sake he succumbed to temptation, but his superior grants him full pardon and offers him sincerest sympathy in his bereavement.

Views illustrated:

Sleeping chamber—mother is brought in from a stroll—physician appears and ruefully shakes his head. The son appears and very affectionately greets his mother. The physician's remarks and demeanor, however, fill his heart with consternation, and after

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the physician leaves we see him take leave from his mother and directly he reports at his office. Unable to keep his mind on his work his eyes wander about the room—note the open safe. Absence of employer from room causes the temptation to rise, and he struggles hard with himself—takes a quantity of money and is off.

Sick room, nurse leaves room a moment—mother has an attack of heart trouble—struggles and falls back into chair, dead.

Son reaches home, rushes into room—too late, as mother is dead. No need for money he returns to office.

Scene in office—employer returns, detects shortage—suspects employe because of absent hat and coat—leaves office—return of the heart-broken son—replaces money—employer appears and accuses him of unfaithfulness—son points to money in safe and explains his trouble—both rush off to home of the employe.

Death chamber—son and employer enter, and directly both embrace each other as the latter realizes the grief of the former and extends his pardon. Son thankful to his benefactor for his kindness and sympathy.

Well dramatized and excellent detail throughout. Partly tinted.

R. D. 106.

TEN YEARS AFTER.

Price, \$82.08.

Approximate Length, 684 feet.

This is a very sensational film and depicts very vividly the successful disposal of an infant son and the subsequent failure to reclaim the child.

After a portrait of the child, suspended in pappoose fashion, the scene opens with the luxuriant apartment of a wealthy merchant. The nurse enters, carrying the infant, but the mother refuses to receive the little one and orders it placed in the cradle. The husband enters and, after an affectionate greeting, is asked for money. He offers a bank note, but this is of insufficient denomination and more is readily supplied. After the departure of the husband the woman prepares a wallet, which she places in the clothing of the infant and then replaces the little one. Summoning the chauffeur she proposes that he dispose of the little one for her. This is refused, but when she places a bank note into his hand he yields. Placing the child in a wicker basket, the lid of which is closed, the man takes the child out to his car. We now see the auto speeding along the country lane and stop suddenly. Making a hasty survey the basket is removed from the car and placed alongside the road. The man speeds back and visits a grog shop, where some time is spent.

We now revert to the home of the merchant. Returning, the merchant finds the place vacant. The child is gone, and upon the arrival of his wife he receives only a shrug of the shoulders in answer to his inquiry as to the whereabouts of his son. Later the chauffeur is summoned, but still in a drunken stupor he is unable to give any information. The man is driven almost to distraction at the disappearance of his child, and is a pitiful sight, left to his own sorrow, without even a word of comfort from his wife, whose apparent indifference must be accepted as an evidence of guilt. The scene now changes to that of a dense wood, with a man busily cutting up a tree with his adze. Wiping the perspiration from his brow the man concludes to return home, and as he wends his way through the woods and comes out upon the highway he encounters the wicker basket. Opening it he perceives its contents and, carefully replacing the little one, he carries the basket to his home. We see him enter the yard. Putting away his adze, he enters a building, the dimensions of which seem to indicate the want of material wealth. The room is scantily furnished, but neat and clean, and we see the young housewife busily engaged in preparing the meal. After an affectionate greeting the husband requests the table set for two, and without further explanation he opens his basket and presents the infant, which is received with great delight. The wife discovers the wallet, gives it to her husband, who opens it and, noting the contents, thrusts it into the cupboard. The basket is placed upon the cupboard and they take

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their seat at the table. This poor but happy home having acquired further cause for gratification, is indeed a citadel where love and joy reign supreme.

Thus we leave them until ten years later, when we see the merchant and his wife stop near the place and, dismounting, they make an inspection of the children playing about, and failing to recognize the one they seek inquiry is made and the informant leads them around to the home of our woodsman. Inside the door we see the same general furnishing and, seated on a chair, is the man with the boy of ten at his knee. In answer to a knock at the door the man opens and bids his visitors welcome. The boy respectfully removes his cap and when the parents, recognizing their child, step forward to embrace it, we see it shrink back and, throwing its arms about the foster-father, seek protection. The parents now explain their relationship to the little one, but the foster-father will not yield and, going to the cupboard, brings forth the wallet, which he delivers in the original condition.

The parents are obliged to depart without the child, and when the foster-mother returns from her momentary absence we see how happy they are as all three embrace each other.

DRAMATIC.

R. D. 26.

HUMANITY OR DUTY.

Price, \$72.00.

Approximate Length, 600 feet.

A very touching drama, full of pathos and will undoubtedly retain the interest of every audience.

In a humble home are seen the parents and children of a peasant family. Other male relatives are also present, but there is nothing to eat and no means of securing anything. On the verge of desperation the husband takes the gun to go out after some game. As the laws prohibiting poaching are rigidly enforced, the wife cautions him, but the pleading little one stimulates the father to go out in quest of food. He is scurrying through the woods and has killed a rabbit, also a bird, and is just about to pick up the bird when the officers who have been following at a distance place their hands upon him. The game and gun are confiscated, and after taking his name he is sent on home.

At the house everything is in readiness for the meal they are expecting, when the crestfallen father returns.

Soon an officer reports to take the man into custody for his offense, and the scene is heartrending. The wife and children entreat the orderly to be lenient, but he must obey orders. His heart is out in sympathy with the family and the little ones clutch him about the neck in their entreaties. A commanding officer appears to ascertain the cause of delay. The orderly is reprimanded for his negligence of duty. When later the prisoner is called and must either pay a fine or go to prison he enters the office, where the orderly has just written a letter to his mother and enclosed a bank note for her needs, but, moved by compassion, he turns the letter over to the prisoner.

Stepping into the presence of the superior officer the prisoner hands the letter over, and, without further examination at this moment, the warrant is destroyed and the prisoner allowed to go. He turns to thank the soldier, but is not permitted to make a demonstration, and hurries on home to tell of the charity befallen him.

The superior officer now opens the letter and, aside from the amount of fine, he finds the letter of the orderly to his mother. This noble sacrifice softens his heart and he goes out to the orderly and returns the amount to him. At the same time he instructs

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that the prisoner's gun be returned and adds instructions that a supply of food be furnished the unfortunate family.

With great joy the orderly now goes to do his duty.

Arriving at the peasant's home, he is received with joy, and when he returns the gun they are almost overjoyed, but when he has an assistant bring in two baskets filled with provisions, which he dispenses to the almost famished group, their joy knows no bounds, and the series concludes with the grand tableau of orderly in center of family group, all drinking to the health and happiness of their benefactor.

Excellent detail and photographic quality.

TOPICAL.

R. D. 8. HUNTING ABOVE THE CLOUDS. Price, \$66.00.

Approximate Length, 550 feet.

This is an interesting subject, of good photographic quality, illustrating an incident in the life of a hunter in quest of game.

The introductory scene shows us the typical abode of the hunter in the mountain district and the affectionate leave-taking of the hunters as they start out upon their mission. We follow them as they scale the cliffs and ford the mountain torrents, carrying with them guns, ammunition, ropes and other necessary equipment. Reaching a summit they scan the mountain side with the aid of a telescope in search of game and, sighting a mountain goat, they are about to dispatch him when the animal moves out of range in the protection of a sheltering boulder, all unawares of the respite to life the gods had meted out to it. This necessitates a hurried scampering over more dangerous cliffs and down precipitous declines until they are again afforded a favorable position from which to pluck off their prey. The unerring aim of the hunter is rewarded and we can see the goat, peacefully feeding on the mountain side and entirely oblivious of the danger to which it is exposed, fall and roll down from precipice to precipice. The hunters are now seen scurrying along in their anxiety not to lose sight of their prize, regardless of the dangers to which they are exposing themselves. By means of a rope one of the men is let down to the ledge on which the carcass of the goat is found resting. After properly fastening the rope to the feet of the animal he deftly climbs the rope to a place of safety, and now the prize is drawn up, where it is fastened to a long pole and borne upon the shoulders of the men. The homeward journey is undertaken. Evening has now set in and in the moonlight they stride along with careful and steady step, proud of the success of their day's labor. Reaching home, the game is conspicuously displayed to the admiring gaze of the mistress, who compliments her spouse very affectionately upon his prowess. The scenery throughout is beautiful, and the section of the film depicting the evening scene is properly tinted, thus rendering a very beautiful effect of moonlight on the mountain scenery.

Ambrosio Films

These subjects are also products of Turin laboratories and meet with the same general approval accorded the Rossi make. Photographic detail and perspective are perfect.

COMEDY.

A. D. 523X.

MIDDLE AGE TELEPHONE.

Price, \$29.64.

Approximate Length, 247 feet.

A very amusing demonstration of the telephone in the middle age, the result of the ingenuity of an amorous swain.

The scene is that of a palace and courtyard centuries ago. The lord is escorting his two daughters and the swain follows at a distance, playing on a stringed instrument as he goes. Whenever the father turns, the player seems to look in another direction, and every opportunity he gets he steals up behind the party and kisses the outstretched hand of one of the maids. As they near the palace the father looks back frequently, and finally offers a few remarks uncomplimentary to the lover. He looks lovingly at the palace doors, as they close from view the object of his adoration. Lingered a trifle he notes that his attentions are not indifferently received by the maid, as she makes her way to a window and opens the lattice work to speak to him. Looking about he finds a length of two-inch tubing, one end of which he passes up to her, and, taking a seat under the window, the two proceed to talk to each other through the tube. Thus occupied the father comes upon his daughter and, securing a decanter of water, he takes from the dumfounded maiden the tube and pours the water into it. The effect of the action is amusing—in fact the entire subject is well rendered and of exceptional photographic value.

SENSATIONAL.

A. D. 522X.

GRATEFUL DOG.

Price, \$78.00.

Approximate Length, 650 feet.

A very pathetic subject, illustrated in a striking manner. A number of children are playing in the woods, when a dog makes his way up to them with a splinter in his foot. One of the children withdraws this and bandages the foot with a handkerchief, whereupon the dog returns to his master, a peddler. Seeking the hiding place of a squirrel the oldest of the three children falls from a tree and lies there unconscious. The shades of night are gathering fast and the other children are making every effort to locate their brother, but in vain, and with heavy hearts and tear-dimmed eyes they return to the anxious mother and relate their experiences. The neighborhood is all agitation in a few moments and all join in search of the missing lad. A peddler happening along seeks the cause of the excitement and offers his dog as assistance. The other little ones recognize the dog and, showing the animal the handkerchief, the dog is off in quest of the one who served him so kindly. All follow into the woods and, with lighted torches, they seek the lad. The dog, however, is the successful one, and soon leads the anxious father to his son. Returning home with the lad all are overjoyed, and the father wishes to reward the peddler, but he accepts nothing, as he maintains that the obligation rests upon him for the kindness of the boy towards the dog.

TRAGEDY.

A. D. 524X.

I. PAGLIACCI.

Price, \$50.04.

Approximate Length, 417 feet.

A sensational tragedy in a traveling circus.

The scene illustrating the first chapter is a circle of house-wagons in common use by the itinerant circus. Seated on a box is the clown, who is the leader of the company, and upon hearing a signal by the trumpeter all the members come forth and form a procession, after which they return for a few minutes, break ranks, reform and proceed to the large exhibition tent. The first exhibition is by a member of herculean strength, who deftly handles a huge dumb-bell. This is followed by an exhibition of skill on the part of two gymnasts. The clown now exhibits his skill as a marksman by shooting a hole through a card in the hand of his wife, who is also a member of the company. He now performs the "William Tell" feat of shooting an apple from the head of his wife. Each performance is followed by applause from the audience. The entertainment concluded, the audience and members of the company leave the tent, and in so doing one of the audience is seen to show affection for the wife of the leader, which is also observed by the clown, who gives evidence of jealousy. His physiognomy is distorted as the pangs of jealousy vibrate his frame. Seating himself in the interior of the tent he loads his gun with exceptional care, using a larger cartridge than is regularly his custom. The scene now changes to the outside of the tent, where we see the clown doing chores preparatory to retiring for the night. To one side we see the wagon serving as a home of the leader, and, slinking along the outskirts towards this wagon, is the figure of the stranger; he signals, and the leader's wife comes forth from the interior, scantily attired, and both are observed to exchange evidences of great affection for each other. Hearing the footsteps of her husband the two part, the man running at great speed, but too long did they linger, as the parting kiss is given in full view of the husband. He gives chase with a weapon, but being unable to catch the offender, returns to his home and, entering it in a fury, brings forth his wife, whom he upbraids and rebukes severely for her faithlessness.

The scene now changes to the original, and the procession forms for entry for the evening exhibition on the following day. The various acts are performed and applause follows as vigorously as the night before. The clown is again to perform his act, but this time he chooses the "William Tell" act first. His features are a study as he takes his position and takes careful aim, and a moment later he pulls the trigger. The figure of the wife collapses. Excitement is at highest pitch and the wife looks pleadingly at her husband, who is apparently overcome with grief. Some of the members of the company immediately spring forward to raise the fallen figure and, kissing the outstretched hand, the leader looks regretfully into the eyes of his wife as she reposes in death—a victim of her own unfaithfulness and the jealousy of her husband.

A. D. 72.

THE ITALIAN BRIGANDS.

Price, \$64.44.

Approximate Length, 537 feet.

This film very accurately illustrates the operation of a band of brigands and their apprehension by the police.

Lying in ambush near the road they surprise the frequenters of public highways, robbing and oftentimes killing their victims.

The series opens with one of the incidents, and we see the vehicle as it is held up and the occupants attacked. Strong resistance is encountered and a desperate battle ensues, but, by force of numbers, the tourists are overpowered and plundered.

Reporting the incident to the police one of a number of officials is dispatched with a document to a certain point. On his way he must pass through a neck of the woods. It is of utmost importance that the document does not get into other hands. The

TRAGEDY.

officer goes on the road very cautiously, but when he has passed the men they spring upon him from behind and bind his hands behind him. They now force him to walk back to their rendezvous, where they treat him very brutally in their efforts to secure the document, which careful search has failed to reveal.

Soon they hear the approach of soldiers and they leave the place and fight a running battle with officers. In a hand-to-hand fight they are worsted, and those not killed are led back to their rendezvous. Here the unfortunate officer is found and immediately released. In his weakened condition the men are led before him for identification, but before he can make reply he ejects the document from his mouth, where he had stored it for safe keeping.

The brigands were not only successfully outdone by this strategy, but their organization eliminated. Very exciting and sensational.

TOPICAL.

A. D. 60.

ITALIAN CAVALRY.

Price, \$38.40.

Approximate Length, 320 feet.

A very beautiful series showing the difficult feats accomplished by a company of Italian cavalry.

After the company gathers they ride off over the hills, jumping hurdles, sliding down steep inclines and vaulting a wall at the verge of a hill they jump and slide down onto the road and scamper on. A beautiful drill. At the same time the ground covered makes an interesting panoramic view.

Very thrilling feats are accomplished, and interest is maintained through the full length of film.

MISCELLANEOUS.

A. D. 32.

GOOD-NIGHT.

Price, Colored, \$5.83.

Approximate Length, 34 feet.

A beautifully colored film, suitable as a sequel to any entertainment.

With beaming countenance a very pretty young lady faces the audience and then, with a piece of chalk, writes upon a blackboard: "Good-night." Smiling enchantingly she bows and slowly recedes from the platform.

American Films

The subjects here listed are the product of a number of American concerns. In the production thereof every possible facility known to the industry is taken advantage of and the results are exceptionally good.

COMEDY.

K. D. 104. THE NEW HIRED MAN. Price, \$69.00.
Approximate Length, 575 feet.

A capital comedy, illustrating some of the humorous features of life on an American farm. The principal character is an awkward young man who hires out to a farmer and makes the most of his opportunities by falling in love with the farmer's daughter. Very amusing complications arise during their courtship, which the farmer tries in every way to thwart. The story concludes when the hired man elopes with the girl and the parents are obliged to acknowledge their defeat.

K. D. 529X. SCHOOL DAYS. Price, \$56.40.
Approximate Length, 470 feet.

This film depicts in a striking manner the school day experiences. It goes well with the popular song of the same title:

"School days, school days,
Dear old golden rule days," etc.

It tells a story of boyhood and girlhood substantially, as does the song, and the action is so spontaneous and natural that it is certain to make a strong appeal to every one as pleasant reminiscences surge through mind and soul.

K. D. 527X. BACK TO THE FARM. Price, \$68.40.
Approximate Length, 570 feet.

A first-class comedy and a big novelty.

"Back to the Farm" tells the story of a country boy who went to the city, and, after a year's experience, returned so fresh and obnoxious that, after a series of escapades, he is forced to leave once more, this time on the toe of the old man's boot.

K. D. 528X. THE QUACK DOCTOR. Price, \$39.00.
Approximate Length, 325 feet.

In this film we illustrate the story of old Dr. Pooh-Pooh, the medicine showman, showing him concocting his life-giving elixir and then administering it to the credulous natives.

SENSATIONAL.

K. D. 531X.

THE MOUNTAINEERS.

Price, \$73.20.

Approximate Length, 610 feet.

Romance and sensational adventure are richly blended in "The Mountaineers." The scene is laid in the Georgia Hills, and the settings are beautiful throughout. The story tells how a young lover was mistakenly accused of murder and nearly lynched before his innocence was proved. Full of striking situations and thrilling episodes.

K. D. 533X.

THE MERRY WIDOW.

Price, \$120.00.

Approximate Length, 1,000 feet.

A splendid feature subject—well dramatized and bound to prove a big success.

Danilo and Sonio are ordered to marry to save their country from bankruptcy. They are both too proud to speak to each other at a fete in the ambassador's garden in Paris, but they are forcibly brought together by the ambassador and other courtiers present, which results in a quarrel. During the national dance Sonio appeals to the prince with such feeling that he yields to his love and proposes.

The rendition of this subject is greatly enhanced by appropriate music, complete score of which is furnished with each film.

SPORTING.

K. D. 530X.

DOGS OF FASHION.

Price, \$45.00.

Approximate Length, 375 feet.

A series of unusually attractive pictures of dogs at Newport Show, in most instances accompanied by well-known women of fashion. The value of the canines shown in the film runs well up into the thousands.

Interesting throughout, with good detail in every phase.

SENTIMENTAL.

K. D. 511X.

THE DAYS OF '61.

Price, \$70.20.

Approximate Length, 585 feet.

Outside an old Colonial cottage, seated in the midst of a rose garden, is an old lady, knitting. The warm atmosphere sends her off to sleep, and in her dreams she goes back to the stirring times of '61, when she is chosen as sweetheart to one of the brightest of boys at a husking bee, making her the happiest of the maidens. Her happiness is soon blighted, for there comes a call to arms, when every citizen who has his country's interests at heart shoulders musket and goes to fight for "Old Glory." The parting of the lovers, the bidding good-bye of friends, the marching to war, the giving of a rose, are all stern duties that try the heart and nerve of a soldier. Then we see the fighting line in grim array, the ambush, the powder mine, the storming of the hill, the fight, capture of the gun, and final victory. Then follows the soldier's return, wounded, bearing the scars of a hundred fights, yet proud to wear the medal given by a grateful country. The affectionate greeting, and wedding. Then a step on the gravel awakens the old lady, and she rises to receive the kiss of her husband, who proves to be still the lover as of old, and the dream is over.

HISTORICAL.

A ROMAN SPECTACLE

PICTURES ADAPTED FROM

GEN. LEW WALLACE'S FAMOUS BOOK

BEN HUR



K. D. 526X.

Price, \$120.00.

Colored, Extra, 150.00.

Approximate Length, 1,000 feet.

The Roman spectacular production, realistic, exciting and thrilling throughout. Illustrations adapted are those shown in the story by Gen. Lew Wallace.

The scene opens with an assembly of citizens who are harangued by one of their number, whose words have great weight with the crowd, and their attitude of approval shows that Roman misrule in Jerusalem has reached its climax. Heralds now approach and Roman soldiers beat back the crowd to make way for the approach of the Roman Procurator. The scene changes to the home of Ben Hur, who is seen with his sister and mother on the house top. The cavalcade of Roman troops approaches, and to get a near view Ben Hur leans from the coping and knocks down one of the stones thereof onto the shoulder of the Procurator. This is seen and misconstrued by the Governor, who orders soldiers to arrest the inmates; they, after ineffectual pleas and struggles, are carried off.

Ben Hur is consigned to the galleys, where he is loaded with chains. Here he signalizes himself by saving the life of Arrias, who publicly adopts him as his son and proclaims him a Roman citizen amid the acclamations of the assembled crowd in the forum. Now comes the scene in the games where Ben Hur is challenged by Messala, and accepts it, to the great delight of the citizens. The chariots and athletes parade before the dias and in due time are arranged, and the chariot race commences. Three times round the ring dash the chariots, and at the fourth run Ben Hur comes out the victor and is crowned with the wreath, to the great chagrin of Messala.



COMEDY.

S. F. 2613-2620.

THE TIN WEDDING.

Price, \$97.20.

Approximate Length, 810 feet.



Married life has its pleasures and frolics as well as its trials, and a good old country couple having been many years married, their friends and neighbors decide to celebrate the return of the day with a surprise party and shower of tinware in good old-fashioned country style.

Like most all "surprise parties" the recipients are well aware beforehand of what is coming, and the scene opens with preparations to receive and welcome the "unexpected guests." Very funny incidents and situations transpire. The old lady, who is not as slim as she used to be, insists upon mounting a ladder, and personally superintending the preparations, while the old gentleman gets busy with a new stove pipe which he is trying to fix, but which, after the manner of stove pipes from time immemorial, obstinately refuses to be fixed, and the usual scene of confusion follows.

When order has been brought from chaos the presents begin to arrive, and many laughs follow the undoing of the several packages. But the guests are arriving and a very animated scene is depicted as one after another the friends make their appearance. Some confusion is caused at first by the pranks of two boys, sons of the house, but being detected the old man orders them upstairs to their room and follows to inflict deserved punishment.

Unfortunately the boys' room is directly over that where the guests are assembled and an open stove pipe hole communicating with the room below affords them just the opportunity they need to continue their mischievous operations, and to still further annoy their parents and the inoffensive people below them, while the arrival of additional guests and the beginning of festivities give them a much desired opportunity of annoying their elders, and every attempt to celebrate the occasion downstairs with usual festivities is met by some interference from above.

More guests arrive, refreshments are served, and the health of the old couple is drank with great enthusiasm. Then the fiddler mounts his rostrum and to the inspiring strains of his music young and old join in the measures of the dance. But in the meantime the boys have not been idle, and various misadventures satisfy the folks below that there is something in the air. Directly under the stove pipe hole stands a table and on the table—a jug which does not contain syrup. A fish hook at the end of a string secures the

COMEDY.

jug, and it is safely drawn up to the room above, nor does pursuit solve the mystery, as when the irate "Dad" rushes up he finds nothing but two innocent boys, apparently fast asleep.

The company downstairs are next entertained by a vocal duet, one of the parties to which is an "old young" lady very elaborately gotten up. While she is in the midst of one of her finest cadenzas the fish hook again descends and unperceived snatches from her head a wig which is a marvel of high tonsorial art. She soon discovers her loss and the entire party rushes upstairs to apprehend the disturbers of the peace, who this time are found hidden underneath the bed, and evidence of their guilt, the missing jug and the lady's wig, easily show who are responsible for the disturbance.

Justice is about to overtake the young urchins, but at the critical moment they execute a masterly backward movement and rush down the stairs with every one helter skelter in pursuit. The stairs are reached and successfully negotiated by every one except the lady whose wedding is being celebrated, and who is a heavy-weight of considerable caliber, she misses her footing and falling to the ground finds herself unable to rise.

And now a great scene ensues. Every effort is made to "hoist" the unfortunate woman to a sitting position, but all in vain, and finally it is found necessary to adjust a block and tackle to accomplish the desired result to her portly frame. Still all to no purpose, as even with mechanical aid nothing can be done with this exceedingly heavyweight until at last a gentleman of almost equal proportions hooks on to the tackle, and the victim of "adipose deposit" is at last raised to her feet and bows her thanks equally to the audience and to her rescuer.

S. F. 2623-2630.

MIKE, THE MODEL.

Price, \$72.00.

Approximate Length, 600 feet.



Weird, mysterious and comical by turns, Mike, the Model, is one of the happiest combinations ever shown as a moving picture, and will elicit roars of laughter whenever shown.

A sculptor is seen in his studio admiring his works of art, and instructs his assistant to hang out a sign "Models Wanted." The sign soon produces results, and an engaging young lady is attracted to the studio, but on being informed that the subject for which she is required to pose is that of the "Diver" and the somewhat scanty costume shown to her, she declines the job and leaves the studio indignantly.

In the meantime "Mike," a typical Irishman looking for a job, has been attracted by the same sign and decides to offer his services

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for the encouragement of art. Arriving at the studio he is met by the sculptor and engaged to impersonate the character of Julius Caesar, appropriate costume is provided, and Mike retires to assume the appearance of this hero of ancient history. As he is robing himself the sculptor decides to steady his hand by indulging in a drink of Bourbon, and imprudently leaves the bottle in sight after he has done so. His assistant enters and takes one himself, after which he introduces a very potent powder into the bottle and leaves it for the next comer. Mike enters in all his glory, arrayed as the Roman general. He also sees the bottle, and loses no time in taking not one, but two or three drinks, and the combined potency of the liquor and powder is so great that he becomes pugnacious, and violently assaults a clay model standing on a nearby table, after which he sinks soundly to sleep.

And now the curtains which conceal the sculptor's completed work, one female and two male figures, are mysteriously withdrawn, and the statues, imbued with life, step gracefully from their pedestals and contemplate the sleeping Irishman. A few passes by the hands of the female image thoroughly awakens the sleeper, who is naturally surprised to see the change in position of each statue, and carefully replaces them, each on its own pedestal, but no sooner has he placed one in position than it again steps down and still further increases his bewilderment. Enraged and puzzled at these continual changes, Mike obtains an axe, with which he demolishes the female statue, and is about to destroy the other two when they change instantaneously to demons armed with tridents, with which they most effectively punish the unhappy Mike, and finally disappear in a cloud of fire and smoke to reappear once more in their original characters as statues.

Mike concludes that the best thing that he can do is to arrange himself on the vacant pedestal. He does so, and the sculptor enters, and finding this grotesque object in the place of his beautiful statue, falls to the ground in a faint, and the picture ends.

Fun and laughter characterize every foot of this film, and as a comedy subject it has never been surpassed, while the mysterious element baffles any ordinary understanding.

S. F. 2543-2550.

CAB 23.

Price, \$90.00.

Approximate Length, 750 feet.



The adventures of Cab 23 and its "skiddoo" driver have been taken advantage of in this sketch to produce an unrivaled piece of

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film comedy containing as many assorted laughs and as much uproarious merriment to the foot as it is possible for the human system to absorb at a sitting.

The picture opens with a scene at the cab driver's home. The driver is evidently tired from his previous day's work and unwilling to go out again, but his wife persuades him to do so, and finally he brings his horse out of the stable and, hitching him up, drives off to see what he can make in the way of business.

Cabby's first fare is decidedly not a "fair" one, but a negro wench as black as the ace of spades, who deposits her basket of laundry on the seat of the cab and gets inside herself. It seems, however, that the fare is not to cabby's liking, and he drives so violently as to throw both washing and washerwoman out of the vehicle and into the middle of the road, leaving the wench with her washing scattered around her and indignant at the manner in which she has been treated.

His next fare is a countryman and his wife who are seeing the city, and from whom he exacts payment in advance before he lets them get into the cab, and in a short time induces them to get out again, ostensibly to look at something of particular interest, but as soon as he has got rid of the unfortunate couple he dishonestly drives off and leaves them in ignorance of their whereabouts and not knowing what next to do.

In a hurry to get back the cab experiences a couple of very comical accidents, running into a street peddler's pushcart, and a delivery cart piled high with merchandise, all of which is scattered far and wide, while the cabman drives on, disregarding the excited comments of the pushcart proprietors.

The cab driver returns to his stand and waits for another fare, but this time things are not so easy for him, as a tough looking citizen appears and insists on getting into the cab; the driver objects and asks for money, but gets a licking instead, and the tough, taking possession of the driver's hat and livery coat, kicks the unfortunate man out of his way and, mounting the box, drives off to look for a fare on his own account. His first encounter is with a gentleman who has been dining much too well and shows it very plainly. This looks good to the new driver, who dismounts and persuades the intoxicated person to get into his cab—after relieving him of all his valuables—but the poor fellow cannot maintain his equilibrium, and at last rolls out of the cab and is left to his fate by the heartless cabby, who is worse, if anything, than the former driver.

The next fare is a very portly gentleman, who appears to enjoy his ride, but unfortunately is so heavy that he breaks through the floor of the cab, and, being unable to attract the driver's attention, is compelled to run along as fast as the horse can trot, with his legs projecting through the bottom, until he finally succumbs and is also left sprawling in the road.

When the driver at last notices that he is minus a fare he loses no time in lamenting, but patches up the bottom of his cab as best he can and drives on until he picks up a couple of ancient ladies who desire to take a drive. All goes well until, alas! a wheel comes off—general breakdown—and the ladies are thrown out on the road, and seeing the prospect for an enjoyable drive destroyed make up their minds to get home as best they can. In the meantime the cab driver has managed to replace the wheel and drives off without wasting any sympathy on the ladies so summarily ejected from his cab.

The cab driver's next venture is serious—being pretty far gone in drink, he collides with a policeman on his beat, who immediately pursues him. At first it seems as if he would escape, but one more accident occurs; a junk dealer drives his wagon across the street, and the cab smashes into it, delaying the game long enough to enable the pursuing policeman to arrive on the scene and arrest both cab driver and junk man, and, putting them both into the cab, drives them off to the station house. Apparently the cab is hoodooed, for on the way to the station the policeman runs into an inoffensive old Irish woman, and, on her complaining, takes her into custody and loads her into the cab also.

The policeman is a poor driver, and ends the adventures of Cab 23 in a very unexpected manner. With great carelessness he manages to overturn the cab, ejecting all the occupants; the horse

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runs away, cab driver and junk dealer escape, Biddie is dragged out of the ruins more dead than alive, and the cab itself is a total wreck.

For sustained action and actual, unadulterated comedy, Cab 23 has never been excelled, and will be unanimously accepted as the "one best bet" in comedy production.

S. F. 2523-2530. THE ROLLER SKATE CRAZE.

Price, \$60.00.

Approximate Length, 500 feet.



Bicycles, automobiles, roller skates and such amusements have each in turn had their vogue and enjoyed their share of popularity, but the roller skate craze, beginning with the young folks, has made good with all sorts and conditions of people, and is now a favorite pursuit with old and young, male and female, fat as well as thin, and short as well as tall. The learners certainly cut funny capers, and some of the funniest "stunts" ever shown by animated photography have been reproduced in this film in such an exceedingly comic fashion that laugh follows laugh in rapid succession, and there is not a dull instant while the picture is being shown. Full of comic action from end to end and so exceptionally good in photographic detail that all who see it will agree in ranking it as the most pronounced comedy success we have yet produced. Just the thing to fill your theater in the hot weather and enthrall your audience when the ordinary subject would hardly wake them up.

To illustrate the prevalence of this craze and the hold it has taken on all comers, we see many prominent citizens on roller skates and cutting up their comical antics. A messenger boy, cigarette in mouth and perusing a dime novel, pursues his leisurely way, and stopping to rest and read until the thought of a possible tip for speedy delivery of his letter sends him more quickly on his way. A nurse girl, baby in arms, staggers along the sidewalk on rollers, making the spectators tremble for the safety of the precious infant at every lurch which she makes, while a saloon porter with his brush and pail appears to perform his morning work with the handicap of skates under his feet, and makes many a funny tumble, to the enjoyment of the spectators. The majesty of the law is represented by the patrolman on his beat, who has also joined the popular movement but is not very sure of his "standing," and contributes much mirth to the occasion by his wobbly and uncertain movements, while the mail man, better drilled and more at his ease, makes his way from door to door and delivers letters on skates to skates and from skates in a thoroughly "skatorial" manner.

The scene changes to the home of Mr. A. R. Skater, where so

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strong is the craze that children and all go about their business on the merry little wheels, and the apartment is turned into a miniature skating rink. The bell rings, and Uncle Reuben is announced and joyfully received. He has a new experience in seeing his nephews and nieces careening around the room on skates, and desiring to emulate their example he obtains a pair, which he straps onto his unaccustomed feet, and at once the woe begins—extraordinary gyrations, fearful tumbles, comical falls, wrecked furniture, family dismay and much assistance from the old man, whose greatest wish is evidently to get Reuben safely out of the flat. And now, with but slight familiarity with his "understandings," Uncle Reuben is seen at the door, with a long flight of steps to negotiate before he reaches the sidewalk. Can he do it? He starts well, but, alas, a slip, and from top to bottom goes the unfortunate Reub, and it is a wonder that he reaches the bottom in an unbroken condition and is able to pick himself up and start on his travels.

Launched once more, his troubles (and other people's) begin again. An industrious card writer is overturned, table and apparatus. An unfortunate one-legged beggar is upset, and proves to be not quite as lame as supposed; but a climax is reached when two Irish ladies, who have met for a bit of gossip and are telling their troubles on the sidewalk, are run into, their story spoiled and their feelings disturbed by this last recruit of the skating craze.

Still hopeful and improving, Uncle Reub goes his way doing nicely, but two mischievous boys have placed a wheelbarrow in his pathway, over which he trips, and although he cleverly recovers himself, falls into an open basement near by, with force enough to exterminate any ordinary person.

Once more Uncle Reub emerges, and next is seen to forcibly separate a young man and his best girl, whose shoe lace he is gallantly tying, and although he is pursued he is skillful enough by this time to escape without much trouble. His next encounter is more serious. An Irish policeman is engaged in very earnest conversation with a lady of mature charms and buxom appearance, when our skater friend blunders into them and everybody is overturned. The "cop's" dignity suffers to an extent that can only be mitigated by a prompt arrest, and poor Uncle Reub is carried off to make his first acquaintance with a prison cell.

S. F. 2463-2470.

ONE OF THE FINEST.

Price, \$64.20.

Approximate Length, 535 feet.



A policeman's lot is not a happy one, but there are opportunities for enjoyment and profit which this film illustrates. A policeman

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is seated on a park bench and engaged in the congenial occupation of flirting with a nurse maid. In the distance the inspector on his rounds is seen approaching, but the officer of the law just manages to avoid detection by taking off his hat and coat and hiding them under the bench he is sitting upon. After the inspector has passed by, he continues his interrupted lovemaking. An inoffensive tramp has been an interested spectator of the whole proceeding, and is not slow to take advantage of the opportunity afforded. Watching his chance while the amorous guardian of the law is otherwise engaged, he creeps up behind the affectionate pair, and, managing to obtain the hat, coat and club, escapes with them, unnoticed.

Now the bogus policeman, having arrayed himself in his "borrowed feathers," and counterfeiting a genuine officer to the best of his ability sallies forth to see what graft he can gather in his new character. He goes back to the park and stations himself opposite a sign which prescribes the speed limit. He does not have to wait long before he secures his first victim, and peremptorily halts an automobile which is being driven too fast. Only one thing for it; the hapless automobilist must stand for a good sized "touch" or go to the lock up, and naturally preferring the former gives up to the supposed officer and continues on his way unmolested.

Minor matters next engage his attention, and in his new character he enters into a very vigorous flirtation with two young ladies who are resting on a bench. Then he surprises a couple of unfortunate hoboos drinking from a can, and, driving them away, finishes the beer himself. Much refreshed, he goes out to look for new victims and surprises a petty thief who is snatching fruit in front of a grocery store, and arrests him, but, finding a kindred spirit, they go off and consume the spoils, and together plan fresh outrages on an inoffensive public. The partnership is commenced by the new member holding up a passing citizen, and while he relieves him of his money and jewelry the tramp policeman appears on the scene and pretends to arrest him and lead him off. They are no sooner around the corner and out of sight, however, than the same farce is repeated, and the money divided between them.

A luckless Greek with a fruit stand is next to suffer, and what is done to him is a shame. The alleged policeman takes sample after sample, and finally makes a clean sweep of one end of the stand, and filling his hat goes off, leaving the unfortunate vendor speechless with rage. Around the corner he finds his friend waiting for him, and after a hearty dessert they change clothes, and the chum, arrayed as a policeman, returns to still further persecute the unhappy peddler, and after taking what is left of his stock, tips the cart over and leaves him uttering the choicest imprecations known to the Greek language.

One more atrocity: A large sign is prepared, "Help the Blind," arrayed in which the second hobo seats himself in a sunny corner to excite the sympathy of the passers-by. Trade is dull, and the fraud policeman pretends to savagely assault the blind man and beat him brutally about the head, just as a kindly looking lady arrives in sight. She, of course, remonstrates, and gives the supposed blind man a handsome present, which the two divide as soon as she is out of sight.

A Jewish clothier next comes in sight, and the tramp policeman, by this time being tired of the game, sells his hat and coat to the Jew, and adds the amount thus obtained to his bank roll. Before long the Jew meets the genuine policeman, hatless, coatless and clubless, who recognizes his missing articles and promptly arrests and leads off the luckless Jew, while the scene closes with a picture of our unscrupulous friend counting his ill-gotten gains with a smile of unmitigated slyness and audacity.

S. F. 2349-2354.

SIGHTS IN A GREAT CITY.

Price, \$57.00.

Approximate Length, 475 feet.

Picture that is a little different from the rest, filled with humorous incidents, pathetic occurrences and sensational happenings. It is interesting from beginning to end. It appeals to one's humorous,

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sympathetic and melodramatic sides. In this production we have a little of everything. The synopsis of the picture is as follows:

Opening scene shows a young man with his sweetheart in a love quarrel, terminating in the parting of the two, she giving him back his engagement ring, telling him everything is off between them. The young man, who is deadly in love with the girl, parts with suicidal intent. You next see him at a lonely spot determined on killing himself. After writing a note to his lady love, he fires the shot that puts him into the other world. Policemen come upon the scene, and, after driving the mob back, carry him away.

The next part of the picture shows a masher getting the worst of it. A young lady is seen leaving the grocery store, where she has purchased a bag of flour, and starts on her way home. A young, flippant youth, thinking he can make a hit, starts in to annoy her and offers to escort her. As the young lady does not want any of him, she tells him to run along and sell his papers, but our friend will not take no for an answer, and insists on talking



to her. Finally the young lady's ire is aroused, and she gives Mr. Masher the contents of the bag of flour over his handsome personage, and he is certainly a sight when he passes the front of the camera.

The next scene shows the sneak thief plying his trade. An old maid is seen coming down the street carrying her hand purse, but she has not walked far when a suspicious-looking character starts in closely following her. After following her until he gets to a convenient spot, he makes one dive for the pocketbook. He gets it and he gets something else, as the old maid was not as easy as he thought. She pursues and finally gets him, and her scream attracts a passing policeman, and what they both do to him is a caution.

We next turn our attention to a usual happening between newspaper merchants. One youngster you see standing on the corner 'tending to his newspaper business and selling his papers to pedestrians. Another boy in the same business rushes in ahead of boy No. 1 and makes a sale. This causes the fight, and the two newspaper merchants start in a good fisticuff fight, which we have all experienced in our youth. Mr. Peacemaker steps in, and for his kindly interest in trying to separate the two boys he gets the worst of it, as they usually do. One newsboy gets on his hands and knees behind him, while the other violently throws him over. Then they chase away and become friends once more.

We next picture a holdup, which nightly occurs in every great city. In this picture the two highwaymen hide behind the stone steps and hold up a passing business man; but their victim is not as timid as they expected, and the point of a gun in his face does not take away his nerve, for with one hand he knocks the gun down and with the other lands a blow on the ruffian who is rifling his pocket. A battle then ensues between the two ruffians and the

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victim. The two highwaymen finally get the better of him, as the point of the gun compelled him to turn his back to them and run.

We have next several different mishaps, such as a heroic rescue of two children from a speeding automobile by a brave policeman. The collision of two boys on the bicycle riding into a policeman, who is standing on a corner talking to a friend. A busy man is seen loaded down with bundles, waiting for a street car. The motor-man pays no attention to him, and he starts running after the car. Of course the bundles fall everywhere, and he with them, causing a very comical sight. A wagon load of newly grown watermelons next appears in view. The two peddlers of these big, juicy melons haven't gone very far when a black coon spies them. "Me for them," says he, and he starts in to reduce the load. He grabs the best melon he can find, and, not being able to wait until he gets to a secluded spot, he proceeds to devour it immediately, breaking the watermelon on the ground. He gives a free illustration of a coon and a watermelon.

The poor farmer gets his next. Two typical grafters are telling each other of the emptiness of their pocketbooks, and are concocting some scheme whereby they can get a square meal, when Mr. Reuben looms into view. Of course he is music to their ears. After a hurried conversation between them, one quickly departs, while the other stays to take the poor hayseed into tow. He begins by making Reuben believe he knows him, and ends by relieving him of his watch; but this is not all, as he then leads him away to be trimmed right. Next scene shows a horse and buggy standing in front of a store. The grafter who has run away quickly comes up and puts a sign over the horse's head which reads, "For sale, cheap; \$25." He then disappears, when the second grafter comes into view leading the citizen from Squashtown. Of course he attracts his attention to the horse and buggy, which will be sold by them for \$25. The poor farmer bites immediately, and grafter No. 2 brings out grafter No. 1, who has removed his hat and coat, making it appear that he belonged to the store and is the owner of the horse and buggy. The easy manner in which the poor farmer parts with his savings from his sock is a shame. After getting the money, the grafters beat a hasty retreat and Mr. Farmer gets in the buggy to go off with his new purchase, and you can imagine the finish when the real owner of the horse and buggy sees him. He is ignominiously thrown from out of the buggy and not very nicely handled.

S. F. 2443-2450.

HIS FIRST RIDE.

Price, \$60.00.

Approximate Length, 500 feet.

All lovers of comedy subjects will find this to be what they require. A piece of unadulterated, good-natured fun, so full of action and incident that every moment the picture is shown on the screen means a hearty laugh. The extraordinary experiences of an amateur bicycle rider, the wonderful escapes and adventures which result from his ride, and the many comic situations in which he involves himself and the bystanders who are unfortunate enough to get in his way have been carefully sized up by our camera man, with the result that it is almost too funny for description.

A good-natured, irresponsible tramp is seen contemplating the finished performance of a swell bicycle rider, and on his going into an office building and leaving his bike standing in the doorway Mr. Tramp sees no reason why he cannot do the trick just as well, and being troubled with no conscientious scruples appropriates the bicycle, mounts it and proceeds on his wabby—very wabby—way, and entertaining his audience with some of the most extraordinary falls and somersaults from the wheel that were ever seen.

Gaining control as he proceeds, he manages to brace up a little and avoid quite so many bad falls, but seems to have a peculiar faculty for running into any and every body on either side of the road. A swell madam out to do her shopping, an Italian vendor, and a lady trying to purchase his goods, are victims of the bicyclist. In his next encounter he gets the worst of it. Two girls come out in front to shake a carpet, and while so engaged the crazy bicyclist

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comes charging on and runs into the carpet, which envelops him like a shroud, and rides off with it, pursued by the two girls. They finally catch him, recover the carpet, and throw him off the bicycle.

Then two young ladies, out for a walk, a party of happy picnickers taking lunch on the front lawn, a bootblack stand, and two Irishmen with a can of beer are run into and scattered in every direction, while the tramp takes a short rest to look over the situation.

Refreshed, he starts once more, overturns a fruit stand in front of a grocery store, a surveyor with tripod and instruments who



is engaged in taking street levels, and a Jewish merchant, and finally runs straight into two policemen who seem to be discussing a matter of great importance. The dignity of the policemen is much upset by this incident, and as soon as they can gather themselves and their belongings from the ground where they have been thrown, they pursue Mr. Happy Hooligan with dire threats of vengeance. He regains his bicycle and certainly leads the cops a merry chase, and on the very point of falling exhausted into their hands he is clever enough to make connection with the rear end of a passing street car, and is towed off, leaving the discomfited policemen in the rear.

There is no apparent moral in this little tale, but more fun than is generally compressed into any one subject.

G. F. 2473-2480.

THE MASHER.

Price, \$52.80.

Approximate Length, 440 feet.

The "masher" is a product of no particular time or place, but is known everywhere, and least thought of where best known. The adventures and misadventures of one of this type as presented in this film make a very laughable comedy subject.

The usual line of front-window dudes are enjoying themselves in a big downtown hotel, and following their regular practice are carefully scrutinizing each pretty face that passes by with a view to making the much desired "mash." Some of the young lady passers appear unconscious of the "admiration" they inspire, while others seem not unwilling for a little flirtation themselves, and finally one of the mashers, thinking he is "on," leaves the hotel, followed by the others, all pursuing the disappearing female.

We next encounter one of the sporty fellows in a city park. He is certainly arrayed for conquest and on the lookout for chances. The combination of a park bench and a pretty nursemaid seem

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to afford the desired opportunity, and our friend loses no time in entering into conversation with the fair one, who is by no means averse, but when his attentions become too pressing she repulses him and leaves him in the lurch to look for other opportunities.

Another nurse maid, but this time with two babies instead of one, appears, and taking the other end of the seat proceeds to give the infants what they need from a large nursing bottle. Mr. Masher has been getting near the scene of operation in order to ingratiate himself with the lady, but she slyly directs the contents of the bottle in his direction and the unfortunate fellow gets it "in the neck" and is only too glad to be rid of the "heavenly twins" as quickly as possible.

Another charmer appears on the scene, apparently with every grace of form and figure, but heavily veiled, and this time the masher appears to make a good impression, and is soon carrying on a vigorous flirtation with the veiled stranger. The lovemaking get-



ting warmer, the lady is persuaded to remove the veil which hides her charms, but, horrible to relate, it transpires that the dude has been pressing his ardent attentions on a lady of very decided color, and he makes a getaway, seeming to have had enough of flirtation for a time at least.

The animal house is the next scene of Mr. Masher's adventures, where he is seen lingering, Caruso like, and dividing his attention between the caged animals and the ladies who come to inspect them, when, by a strange coincidence, he encounters his various lady friends whose acquaintance he made on the park seat, and from whom he endeavors to escape. They pursue him, and a lively chase is on. Out of the animal house and through the park, running, jumping, rolling and all but flying, now on foot, now in a pony carriage which he "borrows" for the occasion, and for some time evading all pursuers, but at last his wild career is brought to a full stop by a "cop," who arrests him, and who, after listening to the various accusations of the pursuing ladies, leads him off to durance vile, there to reflect at his leisure on the undesirability of "Mashing in Lincoln Park."

S. F. 2593-2600.

WHAT A PIPE DID.

Price, \$55.80.

Approximate Length, 465 feet.

For mirth-making possibilities the subject, "What a Pipe Did," sets a new record, and the film itself is so entirely different from the ordinary comic chase production that it cannot fail to prove

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a comedy success superior in interest to anything of the kind produced this year.

The story opens with a venerable German much addicted to pipes of strong quality, and the German house-frau seems to object very seriously to the odor of the pipe that her husband is smoking, and, taking it from him in a very forcible manner, throws it out of the window and forbids him to smoke any more.

Not at all deterred, our Teutonic friend walks deliberately over to the rack and selects another pipe, lights it and puffs quietly away again, but unfortunately he is too comfortable, and the combined influence of his pipe and a good dinner proving too much, he falls fast asleep, and his pipe, falling from his mouth, sets his clothing on fire, and he awakens to find himself a mass of flames and smoke, and, fully realizing his unfortunate dilemma, this victim of involuntary conflagration frantically endeavors to extinguish him-



self with the tablecloth, but without having very much success, and, rendered distracted, makes his exit through the window, and rushes out to find some other way of extinguishing the flames, which are making matters exceedingly hot for him.

A pretty housemaid who is dusting a rug sees the fleeing German and does what she can to "put him out" by beating him heartily with the carpet duster, but all to no purpose, and he rushes on, still smoking, to encounter a number of incidents, each more funny than the preceding one.

An Italian, leading a goat, is run into and overturned; a man-hole, full of water and yawning for his reception, fails to quench the flames; an alleged blind man, who can see well enough to perceive what is coming his way, and a fake cripple, who can run away very vigorously when necessity arises, help to fill out the comic situations, until the harassed man runs into a fireworks store, and setting light to the entire pyrotechnical outfit, soon produces a Fourth of July that is more realistic than respected.

A charitable milkman and a fire engine company with nothing better to do next try to extinguish the unfortunate German, but without effect, and it really seems that the flames started by his pipe are unquenchable, but he finally sights a small lake, which affords a desired opportunity, and rushing into it at last manages to extinguish the fire, and he becomes his normal self once more.

S. F. 2413-2420.

THE GRAFTER.

Price, \$64.20.

Approximate Length, 535 feet.

A strictly original piece of comedy, with enough of reality to render it intensely interesting and convince the most skeptical that

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the modern doctrine of graft is not confined to financial potentates or Standard Oil magnates, but permeates all classes and inspires each and every one with the same desire to get a piece of easy money.

The first act in this new get-rich-quick drama shows the setting of the snare which an unscrupulous young man intends as the first rung of the ladder on which he is to climb to financial success. He is seen industriously tacking up a sign in which an offer is made of \$500.00 reward for the recovery of a very valuable watch lost in that neighborhood, the engraving and lettering on which is carefully described in the notice.

The would-be millionaire then secretes himself and awaits results. Several passers give the reward only a cursory look, but finally one old gentleman appears to be much interested, and reads it through with great care, after which he pursues his way, evidently on the careful lookout for the missing article. This is just what our slick friend anticipated. He follows his victim, and in time accosts him, asking him whether he has lost a watch, and showing him a cheap affair which he pretends to have just picked up, and



which is engraved and lettered as described, and apparently is the genuine lost article for which such a large reward has been offered. The old gentleman falls a ready victim, pretends it is his own property, pays a good round sum for it, and goes his way rejoicing, making sure that he will reap the \$500.00 reward.

"One of the finest," a city "cop" in brand new uniform, is next attracted by the announcement, and takes considerable interest in it, keeping a vigilant eye open for anything which may resemble the missing watch, and which our cunning friend pretends to find on our "copper's" beat and shows to him. The "copper" commends him for his honesty, and tells him that he will turn in the "find," intending, however, to collect the reward on his own account. This is not satisfactory, and it costs Mr. Policeman a substantial payment in money before he gets rid of the grafter, and goes off satisfied with the idea that he has the genuine watch and will have the spending of the \$500.00.

Two Hebrews next appear and become greatly excited on reading the opportunity which the reward notice seems to afford. Their eager search for the missing article is ludicrous in the extreme, and when they are finally accosted by the conspirator, who produces what they also believe to be the genuine lost article, they almost tear him in pieces in their eagerness to reward him for placing in their hands what they think will prove a snug fortune to them.

Various other parties, including a swell Afro-American and his dusky belle, a gentleman of sporting proclivities, another, who, from his appearance, is a substantial capitalist and owner of a street-car franchise, become interested, and all may be victims of our foxy friend and give up more or less money in exchange for

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the worthless pinchbeck imitation watch, a number of which he has liberally supplied himself with.

The conclusion of this graft story is a true exemplification of the old adage of the BITER BIT. At the time and place named in the notice offering the reward the various victims appear, each one expecting to go home richer by \$500.00 than he came.

Alas for the uncertainty of human events. When they arrive they find only an empty stable decorated with a large sign on which is prominently displayed the word, "Sold," and after indulging in their anger each and every one goes home a sadder and wiser man.

S. F. 2513-2520.

THE ONION FIEND.

Price, \$51.00.

Approximate Length, 425 feet.



The most commonplace incidents are often those which are capable of affording the greatest amount of merriment when properly handled, and in "The Onion Fiend" our artist has taken up an everyday nuisance, and with the assistance of the most excruciatingly funny surroundings, and photography which has never been excelled, has worked up a story which is one continued laugh from beginning to end, and will surely prove one of the best short comedy subjects produced this year.

Our drama of tears and laughter opens with the purchase by a young man, who essays to enact the part of its hero, of a large supply of succulent and odoriferous onions, with which he immediately regales himself, reckless of consequences and indifferent to the fact that he is making a living and breathing nuisance of himself to his friends and, indeed, to all who come in contact with him.

His first appearance in public after he has feasted to his heart's content is at a pleasant evening party, where the ladies and gentlemen are engaged in a progressive card game, and apparently are passing an agreeable evening. The Onion Fiend, being politely received by his hostess, is placed at one of the numerous card tables, and at once enters into an animated conversation with his associates, but, alas, something seems to be wrong, smiles fade, and disgust takes their place on the pretty faces of the ladies, and only the close of the game affords relief, when the "fragrant" one and his partner, having won the game, "progress" up to another table, to the great satisfaction of those left behind, and the corresponding discontent of those who are now to enjoy his peculiar aroma.

From bad to worse, and the victims at the new tables are perhaps less patient than those at the other one—at any rate, they soon decline to remain in his company, and leave the room in a body.

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In fact, so potent is the smell that the entire room is soon emptied, leaving the subject of our sketch alone, to speculate upon what was responsible for the sudden disappearance of his friends.

Undeterred by his previous experience, we again see our onion loving friend purchasing a fresh supply of his favorite vegetable, which he consumes greedily as he walks down the street on his way to the park, where he looks for a seat on which he may enjoy his leisure and his paper at the same time. The only bench he finds is pretty fully occupied, but he takes his seat after some discussion, and makes himself comfortable, and the other occupants most uncomfortable, as one by one they appreciate his proximity and leave hurriedly to seek a sweeter atmosphere. When he has the bench to himself he stretches on it full length, and appears to enjoy the consternation which his presence causes.

A familiar scene in a palm garden is next presented, with the guests seated at tables and enjoying themselves. Enter the Onion Fiend, who makes his way to a table at which he sees some of his acquaintances, and is kindly welcomed by them. But, alas, the same old story is enacted, and one by one his friends are overpowered by the odor, and stand not upon the order of their going, but go at once. The same thing happens at the next table he visits, whose occupants leave their untasted refreshments to escape this pest of society.

The last act is reached when the young man tries to ingratiate himself with a pretty nursemaid who is giving baby an airing in the park.

He presses his attentions upon her, but, for the same old reason, she doesn't seem to appreciate them, and as he will not desist, she finally hands him over to a park policeman on a charge of "mashing."

And now the Onion Fiend's fate would seem to be settled, for the "cop" runs his victim along and, tightly holding his nose to mitigate the smell, proceeds to walk him off to the patrol wagon, but human endurance is limited, and the poor "cop" finds that he cannot stand for it even with his nose closed, and despairing of being able to endure it any longer he delivers one mighty kick where it will do the most good, and lets the eater of onions go to afflict other victims with his nefarious habits.

S. F. 2423-2430.

WHEN WE WERE BOYS.

Price, \$49.80.

Approximate Length, 415 feet.



The escapades and escapes that we went through in our youth; the forbidden fruits that we enjoyed "When We Were Boys," have provided many a topic of conversation for the old boys when they get together and talk over old times. The two old cronies who make their bow to an audience in this film are evidently engaged

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in a very animated discussion of this kind, and each refreshes the other's memory regarding the wonderful adventures of by-gone times, as they enjoy their "post prandial" cigar, the scene showing as perfect a piece of animated photography as has ever been projected through a moving picture apparatus.

While out two old friends discuss matters together, the scene changes and goes back to boyhood days, and two little fellows are seen robbing a farmer's orchard, and their subsequent chase and capture by the farmer's bulldog. Once more the old chappies put their heads together and recall other boyish pranks. The young imps are seen playing a practical joke of a very painful nature on their elder brother, for which they receive a well deserved thrashing.

A very cunning happening then shows how the boys indulged their natural appetite for pie without suffering any disagreeable consequences. Grandma appears and sets out several newly baked pies to cool, while she enjoys her afternoon siesta. The boys take advantage of the situation to consume pie to their hearts' content, and then inveigle a passing tramp and persuade him that it would be easy to take "just one pie." While Weary William is enjoying the succulent pastry the boys wake up their grandma and point out the poor hobo as the one who has done it all and converted himself into a walking pie factory. Grandma promptly turns the dog loose, and the last seen of the tramp is a streak along the dusty road.

Once more the old gentlemen reminding each other of scenes of their youth, and this time a negro sandwich man, or billboard carrier, is their victim. A quick change in the lettering on his board (unknown to him) makes an A. P. A. announcement which excites the wrath of the Irish neighborhood in which he is promenading at the time, and assures for him an Irish reception which is more demonstrative than pleasant.

In rapid succession the fun-loving boys are seen in more or less mischievous adventures and funny incidents with various victims. A pompous flat janitor washing his windows is left suspended in mid-air; an Italian laborer at work on the street is befooled into practically committing an assault upon himself, and a little girl who appears to be friendly with both boys is deprived of her toys, although a reconciliation is afterwards effected, combine to make a panorama of ludicrous situations and laughable events, any one of which has enough comic originality to supply ideas for the ordinary feature subject, and a fight and reconciliation between the boys, which comes near being reproduced by the "two old cronies," but is happily adjusted.

S. F. 2493-2500.

THE BOOK-WORM.

Price, \$53.40.

Approximate Length, 445 feet.

A little knowledge is a dangerous thing, and the acquisition of knowledge under such circumstances as our picture shows is difficult as well as dangerous, and has been made productive of some very funny situations; in fact, there is not a dull moment in any part of this film.

A gentleman is seated in his library engaged in study, when he is interrupted by a messenger boy, who delivers a note which apparently calls him away for a time. Evidently much annoyed by the interruption, he seems to debate whether he shall comply with the message and leave his books or not, but at last hits on a compromise, and putting on his hat and gloves and taking with him the book he was reading he leaves the room to keep his appointment.

Our student friend is seen coming down the steps of his apartment, and open book in hand is reading while he walks, so as to lose no time unnecessarily; the "domestic worker" is sweeping the steps and a boy with a basket of groceries on his shoulder is going up; engrossed in his reading and entirely oblivious to his surroundings, he stumbles onto the boy and overturns him, the steps becoming a mixture of boy, maid and mixed groceries, through all of which he pursues his way unmindful of the damage he has caused.

A janitor has set out his pail and mop to clean the sidewalk. Into the pail walks our literary friend, still reading and all un-

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heeding; but as he unconsciously takes the pail away with him he is chased by the irate janitor, and gets decidedly the worst of the chase which ensues.

A photographer is taking a street scene and has just arranged his camera to his liking, when the book-worm, still reading, appears around the corner. In a moment nothing is seen but a confused heap of camera, tripod and photographer, from which the book-worm emerges book in hand and with his eyes riveted on the pages, failing to notice some bricklayers who are mixing mortar, into which he plunges head over heels, to their disgust and his discomfiture.

The "copper" on the beat is having a little flirtation with his lady friend in front of the house where she lives, when the unlucky reader comes in sight and blunders into them, upsetting both girl and policeman, for which the "cop" seems disposed to arrest him, but lets him go, warning him very emphatically of what will happen if he catches him again. The warning does him little good, and he continues on his course still reading, with the result that



he encounters an Italian image seller, whose tray is knocked off his head and the sidewalk covered with broken images. The Dago demands pay, but not getting it he pelts the book-worm with the fragments.

Nothing can cure our student of his habit, and still reading he bumps into a negro wench with a pail of water, a company of boys playing leap-frog, some girls engaged at blind man's buff on the sidewalk, and a couple of Irishmen who are enjoying a can of beer in the interval of their work; but at last his career is at an end; engrossed in his book, he fails to notice an open coal hole which yawns at his feet, but steps into it and precipitately disappears from view. Misfortunes never come singly, and he has hardly fallen when a coal wagon backs up to the sidewalk and begins to discharge its load down the coal hole and right on the head of our unfortunate friend.

Ouch! Hully gee!! Help!!! Police!!!! . . . and the book-worm is dragged forth blackened and bruised and hardly recognizable, but his call for police has brought to the spot the "copper" of the beat whom he had offended before, and who promptly takes him into custody, so that he may have time to read at leisure without inconveniencing other people.

S. F. 2583-2590. MOTORING UNDER DIFFICULTIES. Price, \$54.00.

Approximate Length, 450 feet.

The adventures and troubles of a long distance "motorist," while not an entirely new subject, presents a comic aspect which can

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easily be taken advantage of by the moving picture man, and are shown in a series of the funniest comic situations yet produced.

Our picture shows all that happened to a party of automobilists on a long distance run; the rough and muddy roads which the tourists encounter, the brute force occasionally necessary to extract



the machine from an unpleasant situation, and eventually the employment of a team of the much-despised "hosses" to rescue the automobile from utter oblivion.

Other adventures serve to render this film a chapter of accidents and incidents from start to finish, and reproduced as a moving picture is strictly in line with the present fad, and will interest all, whether automobilists or not.

S. F. 2503-2510.

THE MATINEE IDOL.

Price, \$57.60.

Approximate Length, 480 feet.

A fine piece of natural comedy, full of genuine fun, and the kind of scenes which compel laughter, satirizes the attraction the ordinary theatrical hero possesses for his too impressionable female audiences, who under the name of "matinee girls" have provided material for comic newspapers since time and theaters were known.

A good looking and well dressed young actor emerges from the stage door of the theater after his performance is over and there finds awaiting him a bevy of pretty girls who have been part of his afternoon audience and are anxious to make his personal acquaintance and show him how sincerely they admire his many graces of mind and manner. They surround him with every expression of admiration and almost affection, but, strange to say, he seems more embarrassed than pleased at his altogether unexpected reception, and more than anxious to make his escape and relieve himself from the too enthusiastic attentions of his lady admirers, so, bowing to one, shaking hands with another, and pushing others aside, he breaks away from the bunch, and thinks he has eluded the girls, at any rate until another matinee gives them a second chance at him.

But it seems that our matinee idol has underrated his own attractions, or at any rate the persistency of the young women who are determined to enjoy more of his society, now that they have caught him; and while he considers that having gained the sidewalk and walking off rapidly, he is now safe, they are determined to convince him to the contrary, and all start off after the unfortunate actor helter skelter, each bound to be the first one to catch up with him. A very funny chase takes place, but the girls have more speed, or perhaps less dignity, and overtake and surround

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their idol again before he has really had time to make a fair start. A nearby park gate seems to afford a refuge, and through it he bolts, with the girls behind him, short and tall, old and young, pretty and plain, wise and otherwise, and through the wooded scenes and pretty by-paths the pursuers and pursued are seen in a genuine, old-fashioned chase, which will produce shouts of laughter in any audience.

A waiting automobile seems to offer the hunted actor a chance of escape, and he jumps in and persuades the driver to make a flying start; not quite in time, however, as a few of the foremost are in time to seize the flying machine and pile in, while others pursue on foot, and one, more enterprising than the others, appropriates a nearby bicycle and follows awheel. Meanwhile the girls



in the auto are having a good time, the matinee favorite being entirely at their mercy, and they caress him so openly that they call down the wrath of a park policeman, who orders them to stop the auto. This is not complied with, and the policeman and his companions give chase in another machine, and a most exciting chase it proves to be. Finally the auto which contains the actor and his friends gives out, and it looks as if they would be captured at once. Leaving the auto they all "take to the timber" with the police close after them, and but a short time is all that is necessary to end the chase. The poor matinee idol catches his foot and falls down, "all in." The police come up and capture him, and he is arrested and led away to explain his conduct, and thus pays the penalty for his too great popularity.

S. F. 2573-2580. THE GIRL AND THE JUDGE. Price, \$100.20.
Approximate Length, 835 feet.

"The Girl and the Judge" is a romantic story with a strong comedy element running through it, just such a picture as at once compels attention and interests and amuses an audience from start to finish.

A country girl, the heroine of the picture, is seen at her father's house preparing for a drive. The buggy is brought around, and she drives away.

Meantime we catch a glimpse of the judge presiding over his court, and see at once that he is a young man to have attained to a position so dignified.

The judge is next seen on a motoring tour through the country, and in passing the young lady's house he catches sight of her on the

COMEDY.

veranda. The attraction appears to be mutual, and something like a flirtation takes place between the girl and the judge.

The young lady has evidently made an impression on the legal gentleman, as his auto with suspicious quickness returns, and a pretended breakdown gives him an opportunity of making the acquaintance of the girl. The judge goes toward the house, but she evidently does not recognize him at first or pretends not to, and throws a pan of water out of the window, which, unfortunately, falls on the judge, so startling him that he falls into a cellar and sprains his ankle severely.

Then the natural good nature of the girl asserts itself, and she invites the judge into the house, but in his pain he sits down on the edge of the table without noticing that it is set with dishes, and causes a bad smashup of crockery. The farmer enters at this



moment, and, enraged at the destruction, throws the judge out of the house, without knowing who he is, but his daughter, explaining the situation to him, he helps the judge into the house again and furnishes him with a suit of his own clothes.

The judge now proposes to return home, and the young lady endeavors to assist him with the automobile, but unfortunately a more serious accident occurs, and the young man is thrown from the auto just as it is starting and is rendered unconscious. He is again carried into the house, and the family unite in efforts to revive him, and he leaves for the city, having first obtained a copy of the girl's photo.

The girl, left alone, solaces herself with a letter from the judge, but is discovered by her father, who reads the letter and obtains a clue. The farmer visits the city, and going first to the judge's chambers, obtains his home address, when mutual explanations follow, resulting in an invitation to the girl's home, and the happiness of the young couple follows as a matter of course.

A big success, and ready for immediate delivery.

S. F. 2633-2640.

**WHAT IS HOME WITHOUT A
MOTHER-IN-LAW?**

Price, \$72.00.

Approximate Length, 600 feet.

The adventures of a sporty married man and his still more sporty father-in-law, who have been amusing themselves "not wisely, but too well," afford a theme which has been so cleverly worked out in this picture as to produce one of the most amusing comedies ever presented through the medium of moving pictures, and one

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which is a perpetual laugh from the time the giddy fellows make their first entry to the end of the story.

Half past twelve and hubby not home yet, the despairing young wife is evidently greatly agitated and knows not what has become of her better half; time goes on and still he fails to materialize, and her agitation visibly increases as the time elapses without the expected arrival. Just then her mother joins her, and, after glancing at the clock, evidently expresses herself in strong language concerning the misbehavior of her son-in-law and her own husband, who, it appears, is out with him. Her sentiments are plainly expressed by her action in turning face to the wall two pictures of the offending husbands which decorate the room, and otherwise showing her disapproval of their conduct. She then turns out the lights and retires with her daughter to seek a night's sleep.

At a much later hour the two men reach home in a very advanced stage of intoxication, and after turning on the lights and seeing what the time is they put back the hands of the clock, thinking to deceive their women folk, and await their reception at the hands and tongues of their respective wives.

As no one comes in, however, the two men prepare to go to their rooms by removing their overcoats and outside garments. The old gentleman tries to remove his shoes, but is not sober



enough to do so and is kindly assisted by his son-in-law, who is not in any too good condition himself, but manages to find the decanter and pours out a drink apiece, which still further enlivens the situation and increases their hilarity.

At this juncture they find the pictures which have been "turned towards the wall" and know what to expect from their better halves. A scene of confusion ensues and the old gentleman gets hold of his own portrait and manages to step into it, literally "Putting His Foot Into It." Regarding this as a good joke, his son-in-law hangs the picture around his neck, and while the fun is at its height the door opens and enter wife and mother-in-law.

The tableau can be more easily imagined than described, and the wrath of the elder woman is so great that she seizes a convenient broom stick and drives both men out of doors minus coats, overcoats and shoes, to repent at their leisure of the situation in which their own misdoing has placed them.

The remainder of the subject shows the wandering of the two unfortunate men through inclement and boisterous weather, while their wives repose snugly in bed at home, the soft side of a bench in the park being the best resting place they can find, allowing them ample time to reflect on the truth of the old saying, "Oh, What a Difference in the Morning."

COMEDY.

S. F. 2603-2610.

**WOOLING AND WEDDING OF
A COON.**

Price, \$106.20.

Approximate Length, 885 feet.



In *The Wooling and Wedding of a Coon* we present a comedy subject replete with humor and one hilarious laugh from start to finish. A feature that will make good wherever it is shown, being full of clean, wholesome, legitimate comedy, and abounding in humorous situations and incidents from the first to the last foot.

The opening shows a colored nursemaid in the park with baby carriage, and seated on a bench receives the attention of several smart colored men who admire her greatly and endeavor to make her acquaintance. But the dusky belle is coy and declines to make the acquaintance of any of them, until one more fortunate than the rest is invited to a seat on the bench with her, and a most pronounced flirtation takes place between the lady and her beau.

The course of true love seems to run smoothly, and we are next introduced to the lady's home, where the young man is paying a visit and is introduced by the girl to her father and mother, typical old darkies of before the war time, and several funny scenes follow in which the kid brother plays a prominent part. The coon favors his girl with many presents and lavishes attentions upon her, although it cannot be said that the courtship proceeds altogether without incident. A rival appears on the scene, razors are drawn and finally a duel is arranged, at which both suitors, accompanied by their seconds, appear on the field of honor and exchange shots at thirty paces.

One of the combatants is carried off the field while our original hero remains the master of the situation, and the girl, arriving at the moment, is so pleased with his valor that arrangements for the wedding are made at once. The happy climax is reached at last and the marriage ceremony makes the two coons one and ends the "wooling" in a wedding.

Next is seen the home of the young couple, but quite a change has taken place. No longer does the colored gallant overwhelm his lady with presents and similar attentions, but the familiar sign of "Washing Done Here" is apparent, and while the woman toils at the wash tub the married coon smokes, drinks and enjoys himself at his leisure until he decides to go out and enjoy the sights and pleasures of the town.

In turn he visits a crap game and several other gambling scenes, not forgetting various saloons, at which he accumulates a very perceptible package. His gambling experience has been unsuccessful and he loses not only his money but his clothes as well, and finally is compelled to rob a scarecrow in order to get clothes

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enough to get home again at all, which he finally gains in a very disheveled and ragged condition.

The unfortunate coon has not been home long before he is attacked by imaginary foes as the result of his drinking bout; seizing a broom he gives battle wildly but is surprised by his wife, who, disgusted with the condition in which her husband has returned, attacks him viciously and gives him the beating he so richly deserves and ends by throwing a tub of suds and dirty water all over him.

S. F. 2433-2440.

FOXY HOBOES.

Price, \$34.80.

Approximate Length, 290 feet.



A morning comedy drama in a city park opens with a very attractive young lady resting on a park bench and—perhaps waiting for some one to join her. An elderly beau seems to think that this is his opportunity and, seating himself on the bench, endeavors to carry on a flirtation with her, in which he is unsuccessful, as the lady very plainly shows him that his attentions are not required and that she would prefer his room to his company. The expected lover here arrives on the scene and receives a very warm greeting, but apparently disappoints his lady by telling her that he cannot stay and must leave her at once to keep another engagement. Evidently very much disappointed at his leaving her, she sinks back on the bench and indulges in a good cry. Safely hidden behind a tree a genuine tramp has been an amused spectator of the whole incident and conceives the idea of substituting himself in the place of the missing lover, which he does, taking his seat on the bench while the disconsolate damsel's back is turned and, gaining possession of her hand, tries to please her by caressing and fondling it. This is very well and a good graft for his "Trampship," until the mistake is discovered and the lady indignantly attacks him. The hobo makes his escape, but is hotly pursued by the lady and her lover, who has returned just in time to witness the climax of the little drama.

A very exciting chase ensues, from which Weary Willie cleverly escapes—for a minute—by jumping into an empty garbage barrel. Just then, however, the lady of the house appears with some scraps, which she empties into the barrel and the tramp jumps out, is discovered and the chase goes on.

He next discovers a brother hobo asleep in the park and quickly changes clothes, sending his pursuers on the wrong track, to his great amusement. The new victim, however, finally escapes by changing hat and coat with an old gentleman who is asleep on his veranda and gets badly mauled by the pursuers before the mistake is discovered.

Comedy and plenty of it from beginning to end. A laugh 300 feet long.

COMEDY.

S. F. 2394-2400.

WHO'S WHO?

Price, \$60.00.

Approximate Length, 500 feet.



"It is to laugh." So says Louis Mann, and that is the reason why we issue "Who's Who?" a picture which is essentially a mirth provoker.

We open our subject with a groceryman who has just painted a sign, "For Sale, \$2.00," which is placed on the article to be sold. The sign has had no chance to dry when a man seats himself, leaning up against it, intending to wait for his boy, but finds he has waited long enough to have the sign transferred to his back.

His troubles now begin. He is the object of much amusement to the passing pedestrians; furthermore, it is his ill luck to pass a school house at the hour the children are going home for lunch and, of course, it is useless to state that his life is made unbearable for a few minutes. They follow him in droves until he finally discovers the cause of their merriment and takes off the hated coat, making his escape only by using his feet to good advantage.

He now is coatless and would have remained that way if he had not happened to pass a second-hand clothing store where a dummy is standing out with an exact counterpart of his coat on. He thinks by changing his coat for the one on the dummy he will be out of his trouble, but there is "many a slip 'twixt the cup and lip," and this change happens to be from bad to worse, as the proprietor discovers him just as he is making a hasty retreat, Jerusalem following close. Then all kinds of things happen, and the funniest chase that has ever been shown occurs. They run backward, they jump in the air, make flying leaps into open windows, scare the populace out of their wits.

The hunted man eludes his pursuers at every turn, but being tired of running on foot takes his chance on a wagon that happens to be standing in his path. In he jumps, and the horse, not knowing whether he is going or coming, starts in rapid backward flight, the chase also following backwards, producing some extraordinary comic results.

He finally escapes by some very diplomatic work and manages to substitute an innocent policeman, who has to bear the brunt of the whole trouble.

S. F. 111.

THE SERENADE.

Price, \$60.00.

Approximate Length, 500 feet.

Twelve scenes of cyclonic activity and as full of action as a Japanese torpedo boat. Not a case of one or two laughs, but continuous from start to finish. The Serenade has been pronounced by entertainers and exhibitors of most experience to be the comedy success of the day, and no humorous film that has ever been pub-

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lished has exceeded it in popularity. We doubt if it will ever be equaled in this respect.

The subject opens with Romeo and Juliet up to date. The young man is seen in the front yard of a city mansion serenading his lady love or, as the father of the girl seems to think, rendering the night hideous with his attempted harmony. The old man turns loose a deluge of water over the youthful aspirant, and this proving ineffective lets loose the family bull dog, which serves to give the ardent lover a chase for his life.

A very funny chase takes place, which "Freddie" attempts to put an end to by scaling a 12-foot wall. The bull dog, however, which is still holding on, proves itself to be a regular canine leech



and a veritable heavy weight. Finally, however, the modern Romeo succeeds in eluding the dog for long enough time to get a ladder and climb to the top of the wall.

The young man attempts to make good his escape by running along the wall, but the dog is too foxy and accompanies him so faithfully that when he finally drops to the ground he falls again into the waiting jaws.

With every ray of hope apparently gone, Freddie makes for the lake, the dog still attending him. A high parapet halts him long enough for the old man and the girl to catch up. The excitement increases and the lover leaps into the water, but is followed by the girl's father in this neck and neck race, who also leaps into the lake and a fierce struggle ensues.

With the dog still clinging to him Freddie escapes the old man and a watery grave and a convenient automobile appears on the scene and picks up the girl, who apparently has a scheme for rescuing her lover.

S. F. 110.

THE TOMBOYS.

Price, \$63.00.

Approximate Length, 525 feet.

This subject is certainly one hilarious laugh from start to finish and a feature that will make good wherever it is shown. It is full of clean, wholesome, legitimate comedy, such as makes the whole world kin and abounds in humorous incidents from the first to the last foot. Two little girls are the heroines of this story and one of them is seen trying to hide from her mother and escape the duty of going to school. But at last she starts off, apparently on her way to her daily studies. On the way she calls for her chum, and the two girls decide to play "hookey" and start off for a day of fun. Their first victim is an old gentleman seated in his front yard. He gets up to buy a paper from a passing newsboy. The Tomboys put his chair over a bucket of water with which a colored

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woman has been scrubbing the steps, and with a piece of string pull it from under him and let him fall into the bucket.

They next pin a "Kick Me" sign on a young dude who is strolling with his sweetheart, and a passing tough takes great delight in obeying the sign. But it is with the policeman that they have the most fun, and taking advantage of his flirting with a young lady in front of a store they tie one end of a long rope to the cop's ankle and the other end to a hobo's leg, who is peacefully



sleeping in the sun. They then wake the tramp and tell him that the cop is after him. He "skidoos," pulling the policeman with him, and the way the cop and hobo stumble, roll and fall is laughable beyond description.

Two Irishmen unfortunately cross their path, and for the following few minutes life is made miserable for them. While they try to eat their dinner in peace the Tomboys tickle them with a stick on a string; the Irishmen not knowing the cause of their discomfiture, accuse each other, nearly coming to blows and only prevented from doing so by the discovery of the miscreants. A very comical short chase ensues and the girls elude the Irishmen by hiding in a barrel.

The final scene is a very pretty one—the two youngsters coming out of the barrel and giving their victims the laugh.

S. F. 201.

THE AMOROUS TRAMP.

Price, \$18.00.

Approximate Length, 150 feet.

A beautiful girl is seated on a bench in a city park while children play around. Swell equipages pass and a very pretty park scene is shown. She is evidently waiting for some one. Who can it be? Evidently not the elderly beau, who takes a seat alongside of her and tries to establish a "mash." She is apparently not that kind of a girl, and Mr. Flirty Man gets but a cold reception. Just then a well-dressed young man, for whom the lady is evidently waiting and whom she greets very pleasantly, makes his appearance. Apparently, however, he is compelled to disappoint his lady by telling her he cannot stay and must leave at once to keep another engagement. He goes, leaving her much grieved at his departure.

Safely hidden behind a tree a tramp has been an amused spectator of the incident and conceives the idea of substituting himself in the place of the missing lover. This he does, taking a seat on the bench while the lady's back is turned, takes possession

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of her hand and proceeds to kiss and fondle it. This is all very well for awhile and the tramp enjoys himself until the mistake is discovered and the lady indignantly attacks him. The lover returns and the tramp beats a very ignominious retreat.

S. F. 202.

YOUTHFUL PIE ROBBERS.

Price, \$10.80.

Approximate Length, 90 feet.

Shows how two boys indulge their natural appetite for pie and by clever diplomacy escaped any disagreeable consequences. Grandma appears with her baking and sets out to cool several appetizing looking pies while she sits down on the veranda to enjoy her afternoon nap. The boys take advantage of the situation to consume pie to their hearts' content, and casting around for some way of escaping consequences espy a passing tramp, whose attention they direct to the pies and explain as the old lady is asleep there is no danger in his taking one, but at the critical moment they waken their grandmother, who sees the tramp devouring pie and naturally comes to the conclusion that he is responsible for everything that is missing. She chases Mr. Tramp down the road while the boys go away chuckling to themselves that they are a pie ahead, and no consequences to suffer.

S. F. 254.

LOVERS' PARTING.

Price, \$6.00.

Approximate Length, 50 feet.

Two young people much interested in one another are seen walking along a country lane. Evidently it is time to go in and a long good-bye takes place. The gate intervenes between them, but does not prevent the parting kiss and a good many of them; in fact, this would probably have gone on indefinitely, but "father" is seen approaching from the house and breaks up the parting by applying a club to the young man and ordering his daughter into the house. The subject is very comical and more than ordinarily fine photographically, and is exceedingly popular wherever shown.

S. F. 211.

SHOOTING THE CHUTES.

Price, \$10.20.

Approximate Length, 85 feet.

A new production of an old subject made necessary by the great demand for what has proved the most popular of all animated pictures. A shoot the chutes possesses a fascination for all, old, young, and of both sexes. From the moment when the car hangs poised in mid-air at the top of the incline awaiting the start, its lightning-like rush down the almost perpendicular incline, its wild leap and swift flight across the miniature lake to which it descends, and the landing of the passengers combine to make the ideal scene for reproduction before an audience, and if you have not got this "on your list," you had better obtain it at once, with the assurance that it will never grow old or weary your people, but will likely prove the hit of the evening wherever shown.

S. F. 208.

SOMETHING GOOD—NEGRO KISS.

Price, \$6.00.

Approximate Length, 50 feet.

It has never been denied that in his own way the "Afro-American" brother is an adept in his own style of love-making. This film shows a swell "coon" and his best girl making love, and both evidently enjoy the situation and are taking heaps of satisfaction out of it.

The action is so lively and thoroughly amusing that the audience is as much pleased as the performers, and apart from the fun in this picture the photography is of the best and never fails to please the audience.

COMEDY.

S. F. 255.

TAKING HIS MEDICINE.

Price, \$7.20.

Approximate Length, 60 feet.

This is a very funny subject, full of the touch of human nature that makes all pictures famous. An elderly fellow lies on a cot apparently about to pass away. Several bottles are on the table beside his couch. The time has arrived to take the awful dose. The facial expression here is wonderful and side splitting. After the dose is down the invalid turns back to die, but the dope takes effect and he gets well and acts as a new man. This is very funny.

S. F. 207.

THE BE-FLOURED MASHER.

Price, \$3.00.

Approximate Length, 25 feet.

The city masher runs against the "real thing" and gets much the worst of it. A young lady is seen leaving a grocery store where she has been buying a bag of flour. She is accosted by a flippant "Charlie Boy," who thinks that he can make a hit. He finds no favor with the young lady, who tells him plainly to go along about his business, but he will not take "no" for an answer and, in self-defense, she gives Mr. Masher the contents of the flour bag over his handsome person. He certainly is a sight when the camera next shows him going his way discomfited.

S. F. 268.

**HAPPY HOOLIGAN AND HIS
BICYCLE.**

Price, \$15.00.

Approximate Length, 125 feet.

All lovers of comedy subjects will find this to be what they need. A typical tramp is seen perched on top of a bicycle which he is endeavoring to steer down the street, but is evidently an amateur, for his efforts are not attended with very great success. He is seen attempting to overcome his difficulties when, unfortunately, he encounters two young ladies out for a walk, and running into them, the whole party is thrown to the sidewalk, making the young ladies so angry that they chase the poor tramp and administer a handsome punishment. Not deterred, however, Mr. Happy manages to climb back on to his wheel and proceeds on his wobbly—very wobbly—way, accomplishing the maximum amount of damage in his progress. He first runs helter-skelter through a party of happy picnickers who are taking lunch on the front lawn and proceeds to totally demolish a bootblack stand around the corner. The next sufferers are two Irishmen who are enjoying a can of beer and are run into and scattered in every direction, while Hooligan takes a rest to look over the situation.

Refreshed, he starts once more and ends his career by overturning a fruit stand in front of a grocery store and from the total wreck which ensues, it is to be surmised that the unfortunate bicyclist has met his Waterloo and rides no more, at least not until he has an opportunity of taking bicycle lessons.

S. F. 203.

THE UNHAPPY DAGO.

Price, \$6.00.

Approximate Length, 50 feet.

An Italian laborer is busily engaged at his work of street paving when, unfortunately for him, he is discovered by two mischievous boys who determine upon getting what fun they can out of him, and by placing fire crackers in appropriate places, displacing the Italian's tools and otherwise annoying him succeed in making his life miserable.

A funny film for those who enjoy boyish vagaries and remember the old adage: "That boys will be boys."

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S. F. 242.

AN IRISH LUNCHEON.

Price, \$9.00.

Approximate Length, 75 feet.

Two honest working men, having put in a good morning's work, sit down at 12 o'clock to eat their luncheon and wet their whistles with a few from the can, when misfortune sends their way two mischievous girls just out of school, who forthwith proceed to make life miserable for these sons of Erin. While they try to eat their luncheon in peace, the little tomboys tickle them with a stick on a string, and the Irishmen, completely ignorant of the real trouble, accuse each other and nearly come to blows, being only prevented from doing so by the discovery of the miscreants. A very comical short chase is then enacted, ending in the girls eluding the Irishmen.

S. F. 266.

WINTER SPORTS ON THE LAKE.

Price, \$6.00.

Approximate Length, 50 feet.

Winter Sports on the Lake is the title we have given one of the liveliest and most interesting subjects we have ever made. Shows the skaters—the boys, the girls, the men and the ladies all enjoying life immensely. Last, but not least, it shows a fine view of the famous Grant monument in the background.

S. F. 216.

WATERMELON CONTEST.

Price, \$15.00.

Approximate Length, 125 feet.

The affection that the ordinary colored individual has for a watermelon has long been a favorite subject with the "funny man," but this film will convince any one of the colored boy's ability to consume an unlimited supply of watermelon in a limited space of time.

A contest has been arranged between half a dozen boys to see who can eat a watermelon first on a wager and they tackle the job with every appearance of being experts, the contest revealing some most extraordinary gastronomical feats and an ability for absorption which is truly marvelous. A very quaint and amusing theme to which our film does full justice and must be seen to be appreciated.

S. F. 226.

LOVER'S TROUBLE.

Price, \$6.00.

Approximate Length, 50 feet.

This film shows the ill effect of going courting without mamma's consent. The daughter has her weekly wash to attend to and has just placed a kettleful of water on the stove to heat. Her lover enters and soiled clothes and kettle are alike forgotten until the return of mamma, who wishes to see what progress the wash is making. The girl hides lover in washtub and covers him with clothes. The old lady, disappointed at finding how little is done, proceeds to demonstrate her energy by pouring boiling water over clothes and lover as well. He hurriedly arises from the tub, and confusion and consternation prevail on all hands.

S. F. 218.

THE COON AND THE WATER-MELON.

Price, \$5.40.

Approximate Length, 45 feet.

A wagonload of ripe and luscious watermelons appears in view and naturally attracts the undivided attention of a coon who is passing at the time. They certainly look good to him, and the Afro-American starts in to reduce the load with as little delay as possible. He grabs the best melon he can find, and not being able to wait until he gets to a more secluded spot, he breaks it on the

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ground and proceeds to devour it, indulging in many funny antics and grimaces while doing so. A very comical subject and exceptionally clear and brilliant photography.

S. F. 240. TROUBLES OF A COUNTRY Price, \$6.00.
VISITOR.

Approximate Length, 50 feet.

A visitor from the country is seen, who is evidently very busy taking in the sights and scenes of a great city. A cable car is seen approaching and our country friend endeavors to stop it by frantically waving his umbrella. The gripman is busy talking to a young lady passenger, however, and does not notice him, and the car proceeds on its way. A typical Chicago street arab then appears on the scene and advises Mr. Countryman to drop a nickel in the cable slot and the car will stop for him, which he does and, while peering down into the slot to see what has become of his coin, is "surprised" by another car, with which he comes into violent contact, and makes an aerial ascension on his own account, learning too late that things are seldom as they seem, and before he returns to earth again has ample time for reflection.

The subject is too funny for any description to do it justice.

S. F. 241. OUTDOING CHING LING FOO. Price, \$6.00.

Approximate Length, 50 feet.

The magician enters, removes a covering from a small table, shakes it before the audience to show that there is nothing concealed inside; he then draws attention to the table to show that there is nothing behind or under it. A washtub, which the magician satisfies his audience is empty, is then produced and placed upon the table; instantly the tub becomes filled with water and, upon being covered with a cloth, the magician fires his pistol direct at the tub, with the extraordinary result that when the cloth is removed a flock of ducks is seen swimming naturally in the tub. Once more hiding the tub from view with the table cloth, the audience is gratified upon its removal by seeing the face of a beautiful lady rising like Venus from the waves. The lady jumps gracefully from the tub and walks off the stage to the astonishment and disappointment of the audience.

S. F. 259. LIGHTNING ARTIST. Price, \$6.00.

Approximate Length, 50 feet.

In this age of improvement and quick work nothing is impossible. If you doubt this statement ask the subject of this picture what he thinks of having his picture "took" by rapid means. A farmer calls to have his "pictur" took. He is seated and asked to turn his face to cast a shadow on a light piece of paper. He is all smiles. "Look pleasant, please." He does—for a moment—when, oh! that artist don't do a thing to him. Too good to tell. Send for it. We guarantee it to be a hit; very, very funny.

S. F. 249. MAMMA'S PETS. Price, \$6.00.

Approximate Length, 50 feet.

This film, showing an old pig with her little ones, always proves a most popular subject, and the circumstances being exceptionally favorable a very clear and brilliant picture was obtained of the mother and her offspring, whose cute antics never fail to draw applause. A great deal of amusement is created by announcing this subject as "Mamma's Pets."

COMEDY.

S. F. 250. THE FARMER'S APPLE TREE. Price, \$7.20.

Approximate Length, 60 feet.

This is a reminiscence of boyhood days. Two little urchins climb a tree heavily laden with ripe apples and shake a quantity of fruit to the ground. Then they descend and fill their pockets so that they may enjoy the feast later on. While engaged in picking up the apples, however, the owner of the tree appears on the scene accompanied by a business-like bulldog, and there is nothing for the little chaps to do but to make their escape as quickly as possible, which they do, helter-skelter pursued by the farmer and his bulldog.

S. F. 248. CAYENNE PEPPER IN A STREET CAR. Price, \$10.80.

Approximate Length, 90 feet.

This film shows a street car progressing with a full load of passengers, ladies and gentlemen, when the conductor opens the door and assists a lady who has evidently been doing her week's marketing, as her arms are filled with parcels of groceries.

The car being full, she has to undergo the usual strap-hangers' fate, and as the car lurches around the difficult corners, it seems that she is in great danger of dropping her bundles, which, at last, actually happens, and one of them unfortunately contains cayenne pepper. The pepper being sprinkled over the car floor causes an epidemic of sneezing among the passengers, which is more easily imagined than described. Suffice it to say that the result soon clears the car of all its passengers, and the lady is left alone. A very comic film.

S. F. 219. THE MISCHIEVOUS GIRLS. Price, \$10.80.

Approximate Length, 90 feet.

Two mischievous little girls looking for fun succeed in getting it, and our picture of their doings is the funniest comic film that has ever been shown to an audience, a policeman becoming their victim. "One of the finest" is detected in the midst of a very interesting conversation with his young lady and is so engrossed that he does not notice that one of the little girls has crept up unseen and quietly, but securely, tied one end of a long rope around his ankle. A typical hobo is reposing in a convenient chair in front of a nearby store and the other little one ties the free end of a long rope to Mr. Tramp, and when all is secure, they awaken him and tell him to "skidoo," that the cop is after him. Then ensues a funny, a very funny scene, and one that is nothing but laughs all the way through. The hobo tries to escape, but unfortunately jerks the cop off his legs and the two companions in misery, tumble, stumble, roll and fall in a way that would surely make a dyspeptic laugh.

S. F. 210. SNOW FIGHT. Price, \$6.00.

Approximate Length, 50 feet.

A heavy fall of snow has taken place during the night, and the boys are all on edge to pursue their favorite sport. No question about their enjoying the winter season, whatever their elders may do, and the looks of animation on the faces of the little rascals as they lie in wait for their comrades, their arms piled high with snowballs, make up a very bright and interesting scene and very popular with any audience.

Soon the opposing forces come on the scene and a grand old-fashioned snowball fight comes off, which warms the blood and takes the spectators back to boyhood days. Good, clear and fine, and a most popular subject wherever shown.

COMEDY.

S. F. 237.

THE DULL RAZOR.

Price, \$9.00.

Approximate Length, 75 feet.

You shave yourself? You do? Then you know what a dull razor can do in the hands of an awkward man. This picture is considered one of the masterpieces in laughable subjects; extremely funny for everybody but the poor fellow shaving himself. The facial contortions of this man are so funny that the lens on the taking camera itself shared the jollity and turned out a great, happy, wonderful picture. This picture is a continual laugh 75 feet long.

S. F. 223.

MAKING AN IMPRESSION.

Price, \$9.00.

Approximate Length, 75 feet.

The coon's love for a watermelon once more forms the subject of a film and, as usual, the result is very amusing and popular. A magical effect is also introduced, which adds greatly to the interest and still more the "mystification" of the audience. A big negro is seen devouring a ripe watermelon with much appetite and gusto. You look for the complete disappearance of the fruit in short order, but instead of diminishing in size it continues to grow larger until finally the magic prevails and the melon is whole once more.

S. F. 251.

A MISLEADING SIGN.

Price, \$12.60.

Approximate Length, 105 feet.

Two little school girls are out for a walk, apparently so innocent that mischief is the last thing they would think of. However, appearances are deceptive, and our little friends are not as innocent as they look.

An unsuspecting grocer places a barrel outside of his store and on it puts a sign, "Two for 5 cents." The girls see it and quickly change it to read, "Samples, take one," an invitation that appeals favorably to the passer-by. Finally a colored gentleman happens along who cannot content himself with one, but comes back repeatedly for further supplies until he is caught by the grocer, and in the fight which ensues the barrel is overturned and the remaining apples scattered far and wide to the delight of the children of the neighborhood, who scramble eagerly for the remaining apples.

S. F. 260.

CAKE WALK.

Price, \$6.00.

Approximate Length, 50 feet.

This film is one of the finest of its kind, portraying a number of swell darkies engaged in the popular pastime of walking for the cake. The dance is well executed by people who have a reputation in this line, and the scene is a winner and brings applause wherever exhibited.

S. F. 225.

UNCLE HAPPY PINCHED AGAIN.

Price, \$4.20.

Approximate Length, 35 feet.

This scene shows Uncle Happy in trouble again. He and the policemen are having a lively tussle as to who will get the best of it. The timely arrival of the patrol wagon ends all the trouble, and Uncle Happy is carted off. Full of action and very good.

S. F. 239.

DOWN THE SLIDE.

Price, \$6.00.

Approximate Length, 50 feet.

A number of young ladies and gentlemen are at a swimming school, when they propose the game of "Follow the Leader," and

COMEDY.

such sights and scenes will hardly be repeated again in that swimming school. They slide down the toboggan, jump, play leap-frog, and do various things they would little dream of doing had they known the motion picture-machine was in action. This picture is suitable for any class of audience.

S. F. 222.

THE SNEAK THIEF.

Price, \$5.75.

Approximate Length, 48 feet.

One of the "seamy" sights of a great city, but with a comic element and the result that the thief gets what's coming to him—and then some.

An elderly lady is seen coming down the street and carrying her handbag, when a suspicious looking character follows her to a convenient spot and makes a grab for her pocketbook, which he gets, but is pursued and finally caught by the lady and a policeman, who has been attracted by her screams in the meantime, and what they both do to the entrapped thief is a caution to others of similar designs.

S. F. 228.

THE NEW PILLOW FIGHT.

Price, \$9.00.

Approximate Length, 75 feet.

A new picture of an old subject. Four children are seen sleeping peacefully in two beds, when through the door is seen coming on tip-toe a fifth one. Seeing that they are sleeping, he slyly creeps to the foot of the bed and, with straw, tickles the feet of the children, who awake and imagine it is one of the occupants of the other bed, but seeing they are sleeping, turn over and slumber again. The little mischief-maker slyly creeps to the other bed and tickles the feet of the other children; they awake, pick up their pillows, cross over to the other bed and pound them with their pillows. These in turn return the fight and fun and feathers fly, but this time upon the mischief-maker. Suddenly the mother appears, to learn the cause of the trouble. An explanation follows, with the result that mamma takes the mischief-maker by the ear and leads him from the room.

S. F. 229.

A DAY IN A CHILDREN'S PLAY- GROUND.

Price, \$7.80.

Approximate Length, 65 feet.

This is a scene full of animation, showing how the children of a large city amuse themselves on the swings, merry-go-rounds, playing leap-frog, etc., in the small parks provided for them in the thickly settled parts of the city.

S. F. 230.

HIS FIRST CIGARETTE.

Price, \$10.20.

Approximate Length, 85 feet.

Here is a picture true to nature. What man in your audience does not remember his first smoke, the proud and triumphal beginning, the inevitably sad and lonely ending? The expression on our victim's face is all smiles when the first puffs of smoke leave his mouth. Suddenly something in his anatomy revolts and the usual occurrence takes place.

S. F. 206.

TRAMP AND DOG.

Price, \$15.00.

Approximate Length, 125 feet.

An ever popular subject which has provoked more hilarity and has proved the greatest laughing success of any moving picture

COMEDY.

ever shown. Its popularity is not confined to this country, but it has created a furore in England, France and Germany, in all of which countries it has been most successfully shown.

The tramp and the dog is intensely comic and also one of the cleanest and brightest films shown. It represents the adventures of a typical "Weary Willie," who, bent on satisfying his hunger, strays into a back yard, and, noticing a pie which the lady of the house has set out to cool, appropriates and makes off with it to devour at leisure. The family bulldog has different views of the subject, however, and pursues Mr. Tramp, finally catching on to the rear of his trousers and hanging there, as bulldogs will. The hobo endeavors to scale the backyard fence, but finds it difficult, encumbered as he is, and falls backward to the ground, where he has a general mixup with the dog and is thoroughly beaten by the lady.

A comic subject which every exhibitor should have and which he can rely on for rounds of merriment every time it is shown.

S. F. 234.

REVERSIBLE DIVERS.

Price, \$12.00.

Approximate Length, 100 feet.

This film shows a crowd of bathers at the natatorium, including high diving, somersaults in mid-air, etc. They all dive head first into the water. From this point on the action of the film is reversed, producing very comical effects. The bathers all spring backward out of the water, feet first, turning somersaults, etc., in the air, and land upon the springboard the same as before they started, causing no end of laughter.

S. F. 235.

OLD MAID MAKING UP.

Price, \$9.00.

Approximate Length, 75 feet.

This picture was posed by Chas. Banks, the greatest living old-maid impersonator. The picture opens with an old maid seated before a mirror making up, putting a little rouge here and powder there at the same time talking to herself and admiring herself in the mirror. Her facial expressions are extremely funny. Wherever this film is shown it keeps the audience convulsed with laughter.

S. F. 209.

STOP THIEF!

Price, \$15.60.

Approximate Length, 130 feet.

To exchange old clothes for new ones may be good policy, but it is the best first to obtain the consent of the legitimate owner of the new clothes, or trouble may ensue. An impecunious party wearing a coat which has seen better days notices a dummy in front of a second-hand clothing store wearing a coat which he believes will fit him. He promptly slips off his old coat and substitutes it for the new one, making away with all speed and thinking his ruse has been successful. Not so, however; the eagle eye of the Hebrew proprietor is on the alert and the cry of thief is quickly raised. Our friend starts up the street hot foot with little Jerusalem following, and then all kinds of things happen and the funniest chase occurs that has ever been seen in a moving picture, producing some extraordinary comic results, which must be seen to be appreciated.

S. F. 262.

BABIES AND PUPPIES.

Price, \$6.00.

Approximate Length, 50 feet.

Four little children are sitting on the edge of their bed dressed in their night robes. Three of them leave the room and in a moment appear with three fat little puppies which they put down to a pan of milk. In their childish glee they are the picture of sweet innocence. This picture is a favorite with the public.

COMEDY.

S. F. 263.

BABIES AND KITTENS.

Price, \$6.00.

Approximate Length, 50 feet.

This is another fine picture of innocent childhood, showing two children playing with frisky kittens; a simple, plain subject—showing babyhood in the feline as well as the human race; appeals strongly to ladies and children.

SENSATIONAL.

S. F. 2357-2363.

TRAPPED BY PINKERTONS.

Price, \$90.00.

Approximate Length, 750 feet.



A sensational picture and something new in that line and is a winner from every point of view. As the plot of this story deepens, it is seen that two criminals have secured an exact photograph of the president of a large bank; the robbers then meet at their rendezvous, and one of the two is "made up" in exact imitation of the president, in which they are materially assisted by the photograph they have secured. They are next seen at the bank and, being ushered into the president's private office, they engage him in conversation until the president suddenly finds himself looking into the muzzle of a six-shooter, while the other brings forth his disguise and puts it on. By the threat of immediate death they compel the president to sign a check payable to himself for a very large amount. This being done, the robber who has made himself up in exact imitation of the president has the audacity to go into the outer office and cash the check at the cashier's office, the companion meanwhile holding the unfortunate president in check.

The daring robber then returns to the president's office, having secured payment of the check from the cashier, and the two men, after tying the president's hands securely, stun him with a blow from the butt end of a revolver, which renders him unconscious and together make their escape. After a time the president regains consciousness and manages to crawl to his bell and tap it with his chin.

The matter is placed in the hands of the Pinkerton Agency, who recognize the criminal from the description. They lay a trap for them by a fake newspaper item. The item reaches the attention of the robbers, who, all unsuspecting and after a little plotting, get their guns and masks and go off to be caught like rats in a trap. The final scene shows the capture of the robbers. Opening with

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the detective in disguise and the stationing of his men in various corners of the room, they then await the arrival of the robbers, who come soon afterwards. After a desperate struggle they are overcome and identified by the president. The picture ends with the thieves being led off to serve the sentence which will undoubtedly be awarded them.

S. F. 2375-2390. THE FEMALE HIGHWAYMAN. Price \$109.20.

Approximate Length, 910 feet.



To describe this film in detail would be futile and afford only scant opportunity to judge its great merits. It is praiseworthy not only for its dramatic interest and intensity, but as well for the wonderful photography and steadiness, which are excellent throughout. The originality of this film is the acme of moving picture achievement, and depicts the escapades of a young woman who has unfortunately directed her great abilities to a course of criminal theft.

Starting with a carefully mapped out robbery of the various guests at a party to which she has been invited, she successfully makes away with her friends' valuables and pocketbooks.

This is followed by her planning a diamond robbery, which could only emanate from a fertile brain. She enters a jewelry store and asks to see some diamonds that are in the window. The clerk takes the precaution of counting them, and then hands the tray for inspection. Unseen she withdraws from her mouth some gum which she has purchased for the purpose and, taking a diamond, secretes it on the under side of the counter by using the gum for the purpose. On her preparing to go the clerk finds a diamond missing and has her searched, but without avail.

She is next seen to enter the jewelry store in man's attire, and under the pretense of wanting to buy a watch, awaits her chance and removes the diamond, which has remained unmolested.

She next holds up a bank messenger, with the contents of whose valise she has already been cunning enough to become acquainted. Once more in male attire, she produces her gun and relieves the messenger of the valuables his precious valise contains, and on a policeman entering the scene she turns her gun on him and holds them both at bay, while she makes her escape.

The final scene is then enacted. The female highwayman, thinking she has successfully eluded her pursuers, proceeds to enter her room and dispose of the valuables she has on her person. While doing so she hears noises of her pursuers, who break into her room and capture her at last.

SENSATIONAL.

S. F. 2453-2460.

THE BANDIT KING.

Price, \$120.00.

Approximate Length, 1,000 feet.



It is some time since we have produced as genuine a sensation in feature subjects as "The Bandit King," a western story of adventure and daring courage, although misdirected to unlawful purposes.

The bandits or outlaws made their last stand in the far West and in the rocky fastnesses of stupendous mountains, which there afford so many opportunities for deeds of this description, so convenient a means of escape and such impenetrable retreats. The background of the picture is genuine Rocky Mountain scenery, than which there is nothing more picturesque in the world. The panoramic views of grandeur and beauty which are disclosed almost every moment the picture is on the screen add greatly to the interest of this truly sensational story.

The leader of the bandits, known as "Buck Brady," is seen in the foreground, distributing peculiarly deadly revolvers to his three associates, all being mounted on spirited horses. His instructions are given and they separate to meet again at their mountain rendezvous. A lonely spot in the mountains, with a rough cabin, the secret meeting place of these men, is next seen, with the three subordinates engaged in a game of dice. They are not able to take even their enjoyment peacefully, and are soon engaged in a quarrel which threatens to become deadly. The bandit king, however, enters in time to prevent the quarrel proceeding further, and the four men mount their horses and are seen climbing up a mountain pass, on which it would seem that nothing four-footed could hold its own. A precipitous descent of almost equal danger, down which the bandits lead their horses, brings them at last to the stage road, where they secrete themselves and await the approach of the stage which carries the Wells-Fargo chest, supposed to contain a more than ordinarily large consignment of gold.

The stage is seen approaching, its four horses at full speed, as this is a lonely and dangerous part of the road. The highwaymen spring in front, halt the horses and hold up the driver and armed guard on top of the stage. While they are doing so one of their number compels the passengers to leave the coach, and, standing them in a row, systematically relieves them of their valuables, while the express chest, the chief object of their daring raid, is seized and carried away. The stage proceeds on its way with a thoroughly cowed and disarmed driver and guard.

The express chest resists the efforts of the outlaws to open it. They proceed to do so with dynamite, the entire operation, including explosion, being very vividly shown in our picture. The robbers

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then are able to obtain the specie and again make their way to their mountain resort.

We see the sheriff posting a bill offering a reward of \$10,000 for the capture of Buck Brady, dead or alive. He has scarcely left, however, before the four bandits make their appearance and, reading the bill, express their disdain by shooting their revolvers at it, and finally tear it down.

Evidently Mr. Brady has not been captured, for we next see him reconnoitering a placer mine, where gold is being taken out in large quantities by the lucky diggers. He stands and notes the accumulation of a large amount of gold dust and tracks the messenger who carries it away and who is accompanied by an armed guard, down to the nearest city, where he sees him enter the county bank and presumably deposit the gold, as he afterwards comes out empty-handed.

Having obtained this information, the outlaw calls his followers together and instructs them what to do, and we next see them riding through a beautiful and romantic rocky pass and fording streams on their way to the bank, where the daring four arrive in the course of the afternoon and ride straight up to the sidewalk in front of the bank. Two of their number then enter the bank and, at the mouth of their revolvers, compel the cashier and assistants to leave the bank and stand in front of the two other robbers, while they enter and leisurely despoil the vaults, bringing away with them the recently deposited gold dust, besides an enormous amount of money in gold and treasury bills.

Holding the unfortunate bank officers at bay, they dispose of the spoils on their horses and, mounting, dash like mad through the streets, being soon lost to sight in a cloud of dust and revolver smoke.

Fortunately the sheriff with his mounted posse, returning from a fruitless chase for other criminals, arrives on the scene almost immediately and, stopping only long enough to obtain fresh horses, they start at once in pursuit of this band of desperate outlaws. The chase is on, and continues for many a weary mile. Both pursuers and pursued appear at frequent intervals, mounted on their horses, life size, and apparently rushing straight toward the audience. Closer and closer come the officers of the law, whose horses are less wearied. At last the bandits are compelled to leave their horses and take to the woods, when a running fight ensues, in which Buck Brady's three associates are killed, while the sheriff's party also lose several of their number. Fighting to the last, although wounded in several places, the desperate villain holds his own until a shot from the sheriff takes vital effect, and Buck Brady, the noted Bandit King, has at last paid the penalty of his crime.

S. F. 2563-2570.

THE WIRE TAPPERS.

Price, \$72.00.

Approximate Length, 600 feet.

It is an old and true saying that one half of the world does not know how the other half lives, and our picture—which reproduces an occurrence actually taking place in New York not long ago—shows with startling fidelity some of the workings of the “underworld” and the manner in which (to use the phraseology of the wire tapping craft) the “real stuff”—the prosperous business man—is “laid against the wire.” We may say that through nefarious practices of this description a well-known New York business man was recently mulcted of over \$60,000, and committed suicide in consequence.

We first see the intended victim, supposedly a banker, sitting at work in his office. A card is brought him, and, by his instructions, a caller is admitted, who proves to be a crook well known in New York under the cognomen of the “King of the Wire Tappers.” He explains to the banker that he is the sole possessor of a system by which the betting ring and pool rooms can be beaten, and immense sums of money secured without risk or possibility of loss.

Following his natural inclination the banker indignantly refuses to entertain the proposition, but at length consents to listen to the

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specious arguments advanced by the crook, and finally consents to go into the scheme, which is to prove his undoing. The wire tapper and his victim go out to complete the necessary arrangements.

The home of the wire tapper is next seen, with his confederates, male and female, assembled and waiting for an opportunity to ply their dishonest trade. Our two friends enter and the banker is introduced to all present. Two of the confederates leave the room, and re-enter with the implements of their craft—wires, switches, cut-offs, tools and telegraphic implements. They invite him to the roof of the building in order that a practical demonstration may be given of the manner in which racing news is illegitimately secured by the method known as "choking the wire," showing how the message is cut off and held up, giving the conspirators time to place their wages on the winning horse in the pool room below before the news has been generally disseminated.

An unusually realistic view is given of the wire tappers at work on the roof, completely convincing the banker of their ability to obtain the desired information, so much so that he immediately



pays a visit to the bank of which he is president and, drawing a large sum of money, accompanies his new found friends to put into operation as quickly as possible the "get-rich-quick" scheme which they have taught him.

The vivid reality of the pool room scene next shown will appeal to all who have ever "played the ponies" or indulged in stock gambling. There is seen the blackboard on which the names of the horses, the odds, the race track and the final information is recorded, and showing the cashier's desk, the clerks who enter the bets, and the hangers-on of an ordinary pool room.

The first result which comes over the wire is what is commonly known as the "convincer"; in other words, the victim is allowed to win the first bet, and congratulations are showered upon him. The next bet, however, is to be the "killing." Inside information taken in advance from the wire is given to the unfortunate banker, and he is urged to bet his entire pile on the result before the pool room proprietors get wise to the fact that inside information is being distributed. He complies and, as a result, loses every dollar that he has dishonestly drawn from the bank for the purpose, and, just as he realizes the disaster which has overtaken him, the doors are burst open and the pool room is raided by a party of police. All found are taken away to account for their presence before the judge, and the disgrace so keenly felt by the unfortunate business man, together with the loss of the money which belongs to the bank, is sufficient to account for the desperate course he adopts to end his troubles.

This film is one of the most realistic descriptions ever made pictorially. The photography is of excellent quality, and the film is tinted throughout.

DRAMATIC.

S. F. 2403-2410.

THE TRAMP DOG.

Price, \$66.00.

Approximate Length, 550 feet.



Decidedly a very different feature from the ordinary stereotyped subject and one of much interest. A stray dog is seen wandering through the streets of a big city and showing plainly by his actions that he is looking for a friend or a home, either of which he cannot apparently find, but instead encounters a gang of boys who proceed to torment him and tie a can to his tail after the usual habit of boys out for fun. A little girl appears on the scene and intercedes with the boys to release the dog, which she takes home with her.

On reaching home the child proudly introduces her new found friend, and although her father and mother are not very enthusiastic they at least consent to let the dog stay.

Soon afterwards when our little heroine is playing in front of the house her attention is attracted by an Italian organ-grinder and a monkey, with whose performance she is very much pleased and follows them—quite forgetful of her promise to stay where her mother told her, until she finds herself lost and alone in a strange part of the city.

All search for the missing child seems to be unavailing and her father's distress can be better imagined than described. The dog, however, appears to comprehend the situation and the first time the door is opened he rushes out and disappears on his quest for the child.

Taking up the scent he follows her footsteps, and although oftentimes losing the trail, carefully works along until at last his patience is rewarded by the discovery of his little mistress. She starts in glad surprise and the pleasure which the dog exhibits on finding the child makes an interesting picture.

The next scene shows the grief-stricken father and mother at home longing for news of their little one, when suddenly the door flies open and the child and dog rush in together. The former is instantly clasped in her father's arms, while the dog, full of joy at the family reunion, testifies in every way possible short of speech his appreciation of the happy ending of an apparently serious adventure.

S. F. 2583-2590.

A SOUTHERN ROMANCE.

Price, \$70.80.

Approximate Length, 590 feet.

A subject of finest dramatic interest happily combined with plantation scenes and negro eccentricities supplying the comedy element essential in a popular romantic drama.

The entire film is beautifully mono-tinted, is original in con-

DRAMATIC.

ception and full of action and perfect from a photographic standpoint.

The story opens with a view of an old-fashioned southern mansion. The daughter of the house is seated upon the veranda, when her lover appears and a very interesting love scene occurs between the two young people, interrupted by the entrance of papa, who evidently does not approve of the intimacy. He orders the young man from the place never to return.

Driven to desperation, the hero sends the girl a letter asking her to be at the old meeting place. She changes her dress for a riding habit and quickly rides off to meet her lover, when she consents to elope with him.

Making her hurried preparations to leave, the young lady writes a note explaining that she is going to be married to the man of her choice and drives away with her lover, leaving her parents, whose sorrow at finding her letter is heartbreaking.

Time flies, and two years later the young couple are seen in their humble home, but fortune apparently has not smiled upon them. A baby lies in the cradle, but the furniture is scant and old, while meager preparations for a meal await the coming of the



husband with the means for purchasing it. He comes in, but is again compelled to tell her that he has been unsuccessful in finding work, but gives her his last nickel to go out and buy bread. While his wife is out, the young man resolves in desperation to leave his wife and child and goes away, first writing a note urging her to take the child and go back to her parents, leaving him free to go out and look for a fortune for both of them.

On the wife's return she finds the note, and, having no alternative, takes the child and is next seen entering her old home, where she is affectionately received by the old folks, who are overjoyed to see her again.

Grandparents, daughter and grandchildren are again together on the porch of the old home after a considerable interval from the last scene, when a prosperous-looking man approaches and is recognized as the son-in-law whom unmerited failure had driven away from the side of his wife and babe. Explanations follow and all is forgiven. The re-united family enjoy being together once more, and finally the old gentleman, in a burst of true southern hospitality, dispatches a messenger to the "quarters" to bring up the negroes and have them contribute to the general rejoicing.

A very realistic scene next shows the negroes enjoying themselves in front of their cabins in their own characteristic fashion, when the messenger from the great house arrives and tells them all to hurry up to the Jubilee.

The story ends with a scene of general festivity, the negroes vying with each other in contributing to the general merriment.

DRAMATIC.

S. F. 2533-2540.

ALL'S WELL THAT ENDS WELL.

Price, \$91.20.

Approximate Length, 760 feet.



Under this very familiar title we produce an "altogether different" subject, strongly dramatic, of excellent photographic character and appealing directly to human impulses, which will render it one of the most popular features presented this year.

A young man and woman meeting by chance are mutually attracted and make each other's acquaintance. This ripens into friendship, and friendship into love, until they decide to link their fortunes and travel over the old matrimonial highway. The girl's father does not approve and sternly forbids any further intercourse between the young people. It is proverbial, however, that "Love laughs at locksmiths," and as our picture shows, the father's wishes are disregarded, and the lovers find ways and means of communicating without the old man's knowledge, and finally arrange to elope, the girl leaving a note behind to inform her mother that she is going away to be married to George. After the marriage the "newly weds" return to the girl's home to gain her father's consent and approval to the hurried ceremony, but this is refused; the old man proving obdurate, and ordering his daughter and her husband from his house, never to pass the threshold again. The mother bitterly deplores his harshness, but it is of no use and the couple sorrowfully leave the house, apparently to return no more.

Three years elapse and the old couple are still alienated from their daughter and have heard nothing from her since the marriage. While they sit together, solitary but for their own companionship, a vision of their lost daughter appears to them, and so strong is the impression on their minds that the girl seems once more to be with them as she was years ago. The mother's heart yearns over her daughter and she writes a letter to the last known address, hoping it may have the desired effect and bring back their child to her sorrowing parents.

The scene changes and the home of the young couple is seen with a child playing at its father's knee. The postman arrives bringing grandma's letter, which immediately decides the young mother to go to her, and, accompanied by the child, she bids her husband adieu and presently arrives at her old home. She decides to send in the baby first to announce her coming, and a very pretty scene is enacted, exemplifying in a practical way the force of the expression, "And a little child shall lead them." For the winsome ways of the baby make such an impression on the sternness of her grandfather that he at last relents and consents to receive his daughter and son-in-law, when a complete reconciliation is effected.

A natural and wholesome subject, cleverly worked up and full of dramatic life and action.

DRAMATIC.

S. F. 2553-2560.

A LIFE FOR A LIFE.

Price, \$87.00.

Approximate Length, 725 feet.



A military story of intensely dramatic interest and a production which comes at a most seasonable time, when military life and all military scenes and events possess a peculiar fascination for the theatre going public and nothing which can be offered meets with such universal favor as incidents of this description.

A Life For a Life or Death by the Hand of God opens in most realistic fashion with "Guard Mount" at the military prison of Yuma on the arid plains of Arizona.

The relief is marshalled in front of the military barracks; the usual close inspection of arms and accouterments is made and right about face the guard marches off to the prison to relieve their comrades on duty.

The military introduction is, however, simply a preface to the love story which follows: which opens with a meeting between the lieutenant of the troop and his sweetheart, the cannon and general surroundings in the background maintaining the military character of the story. It seems, however, that the girl has already attracted the observation of one of the enlisted men, who appears on the scene and, with insulting language, reproaches the lieutenant. This is bitterly resented, and a fight ensues between them, when the soldier who has been knocked down, realizing that in striking an officer on duty, he has incurred the penalty of a disgraceful dismissal from the service and desperately anxious to avoid this draws a knife and, stabbing the officer to the heart, makes his escape, leaving the poor girl lamenting and heart broken over the body of her lover.

The young lady's cries bring a number of the officer's troop to her aid and, enraged at the death of their lieutenant, they immediately start in pursuit of the murderer, who, in endeavoring to effect his escape, leads his pursuers through scenery which is alternately wild and picturesque. At first it seems that he must succeed in eluding them, and at one time, being more closely pressed by the swiftest of his fellow soldiers, he gains temporary safety by dealing him a murderous blow, but, finally, exhausted and disheartened, he is captured and led off to the military prison to await his court martial for murder and desertion.

The prisoner being confined in his cell, the scene changes to the exterior of the prison, where the interesting evolution of relief and guard mount outside the prison is seen, giving the audience a glimpse of real soldier life in barrack such as can seldom be obtained, and never presented before in a moving picture.

The interior of the prison is shown with a realistic fidelity and attention to detail which is the acme of moving picture art, and the

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villain, seated in his cell, broods over the probable consequence of his crime.

The prison guard enters and, leading him out, he is next arraigned before a court martial and tried for his crime. The ceremonies and surroundings of a military trial have been carefully followed, and an accurate reproduction of a scene seldom open to civilian observation depicted. The evidence is carefully gone over and considered, the testimony of the young lady is taken and, after grave deliberation, the court unanimously reaches a verdict of guilty and imposes the penalty of solitary confinement in the Yuma prison for life. The unfortunate man pleads wildly for a mitigation of his sentence, but without avail, and being led away is once more seen seated in his cell in dreary solitude. But "hope springs eternal in the human breast"; and the condemned man has procured a file, with which he is slowly filing his shackles apart, and when the turnkey enters his cell he strikes him down, and while he lies unconscious strips him of his clothes and, securing his keys, gains the wall, which he scales and finds himself once more a free man, but alone in the sandy and desolate waste of the desert.

Impelled by fear of recapture, he makes his way across the desert, hoping for some place, however humble, at which he can obtain rest and refreshment, but finding none. Water! water! is his cry, but none can he find, and sinks exhausted to the ground. What does he see? A green spot, an oasis, towards which he crawls painfully, for he can stand no longer, and to his unutterable joy finds a small supply of brackish water, enough to prolong his life for a few hours, and, slightly refreshed, he rises once more to his feet and staggers on.

But the hand of God is upon him and the murder of the young lieutenant will be avenged. Still seeking vainly for water, but this time unsuccessfully, and at last, exhausted, nature succumbs and the poor fellow falls exhausted to the ground to rise no more, and once again the tragedy of the desert is repeated and the erring man passes away to a mightier court than the military one before which he recently stood.

S. F. 2367-2373.

DOLLY'S PAPA.

Price, \$46.20.

Approximate Length, 385 feet.



A feature film of intense heart interest. As the title would signify, this picture depicts a pathetic story, though the termination tends to wipe away the sorrowful feeling that the subject creates, as everything turns out for the best.

It is a simple little child story of great strength, teaching the moral that a father's love for a child is superior to his craze for drink. It has the heart interest that will touch each and every one that happens to see it.

Dolly's papa was an inveterate drinker, and his love for whisky

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is shown when the picture opens; he refuses to go to work, preferring to stay at home and imbibe liquor. His wife tries to persuade him to leave, and for her attempt nearly receives a cruel drunken blow, and is only saved by the timely arrival of Dolly, who grabs the uplifted hand as he is about to strike. Dolly then pleads with him, and the influence of the little one is shown as he kisses her and departs.

We next see him receiving his weekly salary along with his fellow laborers, who quickly depart for their various homes, but not Dolly's papa, as the desire for drink has him and he starts out to use his pay to that effect.

Of course he quickly enters one of his habitual drinking places and proceeds to spend his hard earned money, while Dolly and mamma are at home awaiting him.

The table is set and the supper that is awaiting papa has grown cold and it is long past the time for their evening meal. The mother is worried and poor Dolly is vainly trying to calm her. Suddenly the little one has an idea she will find her papa, so grabbing her little shawl and kissing mamma good-bye she leaves to hunt him.

Dolly is then seen lost on a deserted street, aimlessly wandering; her face is tear stained and her little feet are weary, but still she bravely pushes on, expecting every moment to find her father.

We then see her about exhausted, and finally the poor child, not being able to stand the fatigue any longer, succumbs and sinks wearily on the door step of a strange house, when a passing policeman finds the little lost girl and she, not being able to tell where she lives, he puts her on his broad shoulder and starts for the station house with his precious load.

The picture now takes us back to Dolly's papa; he has spent all his money and we see the brutal saloon keeper roughly throw him out, while the policeman on the beat, seeing that he is too intoxicated to be left alone, arrests him and starts off to the station house with his prisoner.

The final scene in the station house is one of great dramatic strength. First the big hearted policeman enters, tenderly carrying the little one, and the good natured captain gets her to forget her trouble for the time being by giving her some stick candy. While Dolly is playing with the big policeman, the door opens and another policeman enters with a common drunk. Dolly gives one look and cries, "Daddy!" Her hunt is now ended and she rushes to the arms of her father. Dolly then pleads with the sergeant to let her have her papa. The prisoner is searched and, of course, a bottle of whisky is found. The sergeant asks the prisoner to take his choice—whisky or his child. The father's love for the child is then shown. He grabs the whisky, breaks the bottle and vows never to touch another drop.

He then is allowed to depart happily for his home with his little Dolly.

S. F. 2483-2490.

WESTERN JUSTICE.

Price, \$84.00.

Approximate Length, 700 feet.

When the real old-fashioned bad man of the West cuts loose there are likely to be some pretty sultry doings, and tenderfeet and other unfortunate bystanders would do well to make for the tall timbers until the terror of the Bad Lands has been shot or disposed of in some equally satisfactory way.

The saloon usually furnishes the motive which inspires the "doings" in cases of this kind. After filling himself up with devilment, he leaves the thirst parlor and, starting up the street with a gun in each hand, proceeds to shoot up the town in approved fashion.

An Eastern tenderfoot who has just struck the town is arranging a patent churn for exhibition on a prominent corner of the main street and does not understand the meaning of the fusillade that he hears coming down the street nor the sudden disappearance of every one who is wise to the situation. To his cost he is soon to discover the cause, and our hilarious friend appearing around

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the corner compels him to dance to the music of his six-shooters without leaving breathing space or time for one false step.

These comparatively innocent actions are soon to give way to tragedy of a deeper and darker hue, in which the bad man appears in his really sinister and vengeful character. Coming out of another saloon, in which he has been taking more tanglefoot on board, he encounters the town marshal, who has been looking for him, and places him under arrest. But, watching his chance, the villain suddenly shoots the officer of the law dead in his tracks and, realizing that this is a serious matter, escapes, leaving his victim lying in the main street of the little town.

Partly sobered by the death of the marshal, the murderer makes his way to the outskirts of the camp, where his broncho is



standing, saddled and waiting for him, and mounting in hot haste spurs madly for the foothills, hoping to gain a safe hiding place there before the pursuit, which he knows will speedily follow, can overtake him.

The dead marshal's pretty daughter, a daisy of the foothills, has heard in the meantime that her father has gone out to corral the bad man, and as he does not return at the usual hour becomes frightened and, getting her horse, goes out to look for him. She finds him at last in the street where he was left. Vengeance on the accursed murderer naturally takes full possession of her and, having first had her father's body reverently placed in shelter, she saddles her horse and, riding only as a Western girl can ride, calls her friends and neighbors to avenge the crime and, enlisting the assistance of the county sheriff, the pursuit is on, and the most wildly exciting chase ever produced by animated photography is clearly and distinctly delineated and an unsurpassed triumph in the moving picture art is achieved.

With a good start, the murderer first fears no pursuit and thinks complacently of the near approaching hills affording numerous places for "hiding up" until all trouble is over. But the avengers of blood are well on his trail and closer than he would believe at all possible, realizing which, terror lends speed to his flight and, occasionally firing behind to deter his pursuers, he prepares for the race of his life.

A rocky and precipitous trail presenting some of the wildest and most beautiful scenery that can be found in the foothill country gives an opportunity for a marvelously sensational and stirring chase; the riders are men who have practically lived in the saddle for years and to whom every trick of horsemanship is an open book. The most difficult and dangerous passes are negotiated with masterful ease, and through all the girl herself, who inspired the

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chase, keeps well in the forefront and gives an exhibition of horsemanship which words cannot fairly portray.

Nearer and nearer draw the pursuers, and seeing that he must soon be overtaken the villain resorts to strategy to cover his tracks and, halting an approaching carriage filled with tourists and turning loose his own horse, compels the driver to proceed, while he lies hidden under the seat. Almost at once they meet the sheriff's band of horsemen, who stop the carriage, but are told that the man they are pursuing has gone on, and as soon as they are safely passed the murderer leaves the carriage and secretes himself in the underbrush at the roadside, congratulating himself that all danger for him is now past.

But one of the tourists is quick to see the opportunity and immediately jumps from the carriage and, running back, manages to attract the attention of the sheriff's party and indicate the fugitive's hiding place. Horses are abandoned to pursue the criminal over still more hazardous trails and a chase on foot begins once more.

At length he is at bay. A single member of the company has finally cornered him and this time it is man to man, but again he makes his escape to leave behind him another blood-stained victim, although still pursued by the remainder of the sheriff's party, still more enraged at the discovery of the dead body of their comrade on the trail.

The bad man makes his last stand, availing himself of the shelter afforded by the deserted shepherd's hut on the side of the mountain. A desperate fight ensues, in which the murderer finally gets his deserts and is shot through the heart. The last scene shows the dead body tied securely across his horse's back and being taken down the mountain side for burial, while the poor girl follows with her companions, having at least the satisfaction of knowing that she has brought her father's murderer to quick and adequate punishment for his crime.

This picture is particularly interesting, not only on account of its dramatic features, the exciting incidents, and the beautiful scenery in which the scene is laid, but the perfect photographic results which have been attained.

S. F. 404.

THE LOST DOG OR THE CANINE RESCUE.

Price, \$8.20.

Approximate Length, 70 feet.

A very clever scene of more than ordinary interest and exceedingly popular wherever shown. Our picture shows a stray dog wandering through the byways of a great city and looking for a home, or at least a friend, without any apparent success. He receives nothing but ill usage and abuse, and resigning himself to fate lies down in an adjacent alley. Some boys happening that way espy the dog and, boylike, determine to tie a can to his tail, but are halted by the entreaties of a sweet little girl who, passing by, intercedes for the poor creature and pets it until it forgets its troubles and recognizes a friend whom he gladly follows.

S. F. 405.

"CON" MEN.

Price, \$12.60.

Approximate Length, 105 feet.

A very interesting picture dealing with the subject which is likely to occur in any of our larger cities. Two disreputable "grafters," who live by their wits, are seen in consultation regarding the contents of their pocketbooks and the easiest way of filling them.

A visiting country man appears and looks very good to them. One of them begins by making Reuben believe he knows him and ends by relieving him of his watch, but they have not done with him yet. The next scene shows a horse and buggy standing in front of a store. One of the men has run away quickly, comes up and puts a sign on the horse's head which reads, "For Sale, Cheap, \$25.00;" he disappears. Soon the other grafter comes into

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view with the country man in tow. He, of course, attracts his attention to the horse and buggy and the \$25 sign, and this price appears to the farmer such a bargain that he eagerly pays the money over to the "Con" man, who beats a hasty retreat. Our farmer friend then takes possession of his newly acquired purchase but is soon undeceived by the real owner, who ignominiously drags him from the buggy.

MYTHICAL.

S. F. 800.

PUNCHINELLO.

Price, Partly Colored, \$187.40.

Approximate Length, 1,145 feet.

One of the most beautiful fairy tales shown through the agency of animated photography, gorgeous in scenery and costumes, and bewildering in trick and magical effects. A considerable portion of the film is appropriately hand-colored.

The opening scene is laid in a toy shop, where are seen standing on adjacent pedestals the life-size mechanical doll Punchinello, and his pretty doll sweetheart. The proprietor enters and winds up the figures; when left alone they make love very prettily.

The storekeeper returns with a party of would-be purchasers, who inspect both figures and order the female doll sent them, which is done, and Punchinello is left alone, lamenting the loss of his lady love.

In the midst of his grief a fairy appears to Punchinello and presents him with a magic wand and bids him pursue and recapture his love. Calling to his assistance a hobby horse from the toy shop he starts on his journey and arrives by night at the hotel of mysteries, but while he refreshes himself and his steed the proprietor of the toy shop, who is pursuing him, enters the hotel with his assistant and orders supper. Punchinello's magic wand enables him to play many pranks, and the guests, food, chairs and table disappear, the pictures revolve on the wall, and finally their clothes disappear from their backs as by magic. In the meanwhile Punchinello makes his escape up the mountain until he reaches a bridge, which he crosses in safety, but which is chopped down by gnomes, called to his assistance by the magic wand, before his pursuers can cross also.

Punchinello now falls into a subterranean cavern, where he encounters many strange and mysterious wonders, and is apparently killed and dismembered by the leaf-like demons of the cave. He is rescued by the principal demon, who seats him on a gigantic mushroom, which rises under his weight and lifts him high in the air. Strange to say, he emerges near a spot where his two pursuers are sleeping, and again making use of his wand he attaches his enemies to limbs of nearby trees, and leaves them dangling in the air, kicking and fuming helplessly.

And now Punchinello reaches the castle where his love is confined, and the gnomes assist him by setting fire to the walls. All the inmates escape except the unfortunate doll, who is apparently consumed by the flames, but Punchinello to the rescue. He has worked himself through the smoke and flames, and picking up the dismembered parts of his sweetheart he places them in a bag and escapes down the stairs with them. On his opening the bag it is apparent that the magic wand has not lost its efficacy, for his girl jumps out as fresh and sweet as ever. They leave the burning castle behind them, and crossing the bridge, which the gnomes restore for the purpose, they once more reach their old home, where the fairy queen appears, and amid dances and decorations Punchinello is married to his lady love.

One of the prettiest and most perfect extravaganza subjects ever produced on a real or mimic subject.

Certain sections of the film are beautifully hand-colored, rendering a very pleasing effect.

MILITARY SCENES AND PARADES.

S. F. 308. THE AMERICAN FLAG. Price, \$6.00.
Approximate Length, 50 feet.

"Old Glory" fluttering in the breeze never fails to rouse an audience to the highest pitch of enthusiasm, and is, of course, a splendid film with which to wind up an entertainment.

S. F. 303. OFF FOR THE FRONT. Price, \$6.00.
Approximate Length, 50 feet.

One of the finest marching scenes ever taken by a camera; the soldier boys pass, keeping accurate time and step, with the mounted officers in the van on their way from camp to board the train for the front, to take an active part in the war, from which some of them will never return. The street is lined with interested spectators and if this film can be given with orchestra marching accompaniment it will prove the hit of the evening.

S. F. 304. DAILY MARCH. Price, \$6.00.
Approximate Length, 50 feet.

Life in a camp has its work and duties even when the soldiers are not engaged in actual warfare. Among these the daily drill is the event of the day, and sometimes considered a hardship by the soldiers themselves, although absolutely necessary to keep the men in good health and training. The soldier-like bearing of the boys on parade is especially noticeable in this film, which, like the preceding ones, is an ever popular subject with any audience in any part of the country.

S. F. 305. MARCH OF THE NAVAL RESERVES. Price, \$6.00.
Approximate Length, 50 feet.

Ever since the Spanish war the Naval Reserves have been a very popular branch of the service, and their public appearance has always excited much interest and enthusiasm. Our camera shows a march past of a body of reserves headed by a platoon of police and military band; and the whole scene is sharp, clear and full of action.

S. F. 532. CAVALRY PARADE. Price, \$4.80.
Approximate Length, 40 feet.

Squadron of regular troops ride up and turn just as they reach the camera. Valuable especially as showing actual appearance of soldiers at forts on western frontier. A good film for any crowd.

S. F. 321. DEWEY PARADE. Price, \$18.00.
Approximate Length, 150 feet.

The finest street parade ever shown, taken at the time Admiral Dewey visited Chicago shortly after the battle of Manila bay. The parade shows first a mounted squad of Chicago's "finest," followed by cavalry, infantry and marine, and escort of honor and finally the carriage showing the famous admiral. A full face view is obtained as the carriage turns the corner, and Dewey is seen in the act of bowing his acknowledgment to the vociferous applause which greets him from both sides of the street. The best picture of the "Fighting Admiral" ever obtained.

MILITARY SCENES AND PARADES.

S. F. 326.

PARADE OF ROSES.

Price, \$6.00.

Approximate Length, 50 feet.

One of the most beautiful features of the last Fiesta held in Los Angeles, California. Carriages of every kind and description pass by, literally covered with roses and flowers. No scene ever taken contains more beauty in such a comparatively limited space. This picture never fails to prove one of the hits of the evening.

S. F. 324.

AUTOMOBILE PARADE.

Price, \$6.00.

Approximate Length, 50 feet.

The "horseless carriage" has come to stay, and where thousands were once invested millions of dollars are now annually expended in autos, each manufacturer vying with the other to make the best showing and put out the finest appearing machine. Show parades therefore have become the rage, and certainly the scene represented in our film, which was secured on one of New York's swellest boulevards, is a beautiful and interesting sight and one which cannot often be seen, at least to the same extent.

S. F. 328.

CHICAGO FAT STOCK PARADE.

Price, \$6.00.

Approximate Length, 50 feet.

The Fat Stock Show has become an annual Chicago happening and yearly attracts more people to that city and from a wider range of territory than perhaps any other occurrence. It is the custom on the last day of the show to have the prize winners in the various classes to "parade" for public inspection, and to any of the many thousands who have seen the original of this parade in years past this picture will prove of very special interest.

S. F. 329.

PARADE OF HORSES.

Price, \$6.00.

Approximate Length, 50 feet.

This film was also taken at the Chicago Fat Stock Show and shows the week end parade with the prize winning animals, both cattle and horses in the show ring.

S. F. 531.

INDIAN PARADE.

Price, \$6.00.

Approximate Length, 50 feet.

Indians mounted on their ponies ride toward the camera and go toward their homes on the Crow agency. Chiefs with gorgeous head dress plainly seen. Good, clear picture.

S. F. 332.

INDIANS AND MOUNTED BAND.

Price, \$12.00.

Approximate Length, 100 feet.

A part of the "Buffalo Bill" parade.

S. F. 334.

RINGLING BROS. CIRCUS PARADE.

Price, \$18.00.

Approximate Length, 150 feet.

Through special arrangements with Ringling Brothers, we have obtained the finest circus parade caught by a moving picture camera. The parade is seen coming down a broad avenue with crowds of people on both sides.

The parade is headed by Mr. Ringling, followed by the finest band wagon in the world drawn by twelve magnificent horses. Fol-

MILITARY SCENES AND PARADES.

Following one another in rapid succession are open cages of lions, tigers, hyenas, bears, etc., so plainly that you can see them walking to and fro in their cages (something that is very hard to obtain in a moving picture). This is followed by the grand tableau wagons representing the different nations of the world; then come the riders on their prancing steeds which in turn are followed by the ever funny clowns without which no circus is complete. Even the children are not forgotten when the ponies come into view dragging their little tableaux wagons representing Little Red Riding Hood, Cinderella, etc. The pageant of riders representing the different nations of the world, the mounted band and last but not least, the camels and the great herd of performing elephants, making in all the greatest and grandest circus parade ever seen on a motion picture film. No motion picture exhibition should be without this film to complete the evening's entertainment.

FIRE SCENES.

S. F. 361. ALARM AND DEPARTURE FOR THE FIRE. Price, \$15.00.

Approximate Length, 125 feet.

This is a short film of a most inspiring subject; shows the sensation caused in the bunk-room where the men are asleep when the alarm first comes in. The speedy action and quick method of reaching the lower floors by sliding down the poles provided for that purpose, the hitching of the horses, and the start of the ponderous piece of machinery from the engine house, the men taking their places and putting on their helmets and outer coats all impatient to be off at a full gallop. An intensely realistic picture.

S. F. 362. GOING TO THE FIRE. Price, \$6.00

Approximate Length, 50 feet.

After the fire apparatus has left the engine-house the first requisite is to get to the fire with as little delay as possible. Every thing gives way to the fire engines and with the horses at full gallop record time is made. Nothing is more exciting in real life than the passing of the fire engines; nothing draws the attention of the usually jaded city crowd to the scene as this, and it will be shown that the interest in real life is fully reproduced in our picture and is just as interesting and exciting as similar occurrences on the street of any great city prove themselves to be.

**S. F. 363. THE FIRE, THE LEAP FOR LIFE Price, \$30.00.
AND THE RESCUE AND RETURN.**

Approximate Length, 250 feet.

This picture is another part and continues the story of the firemen's arrival after leaving the house, and shows a scene grand beyond description. The actual arrival at the fire which is in full progress, the blinding smoke and devouring flames, the unfortunate people plainly discernible through the windows, praying to be rescued from the great four-story building, and all the surroundings of a raging fire make up an intensely exciting scene.

In this picture is seen the awful leap for life, showing a woman jumping from the third-story window into the life net held by the firemen, the engines puffing and steaming, the playing of the hose, the great volumes of smoke and sheets of flame which envelop the building. Space will not permit us to describe this greatest of all real pictures.

The fire subdued, the engines are seen on their way back to the

FIRE SCENES.

house, and after the ordeal the firemen have gone through they, like the rest of us, are glad to welcome that old familiar air, "There's No Place Like Home." You see them pull into their quarters, draw the fires from under the engine and back the apparatus into the fire house. This closes one of the greatest sets of pictures ever shown, and one that has created more excitement, applause and enthusiasm than any act or set of pictures ever shown on the American stage.

S. F. 364.

THE RETURN TO QUARTERS.

Price, \$6.00.

Approximate Length, 50 feet.

The fire has been subdued; lives have been saved and the fire hero, after doing his duty to the best of his ability, returns to the fire house to await the next call. The horses are seen briskly trotting and men resting in their seats after the exertions which they have so bravely undergone.

S. F. 365.

FIRE ENGINE AT WORK.

Price, \$6.00.

Approximate Length, 50 feet.

The fire run of engines, hose cart, etc., going to a fire has always been a popular subject and a great number of them have been made. In this film, however, we present a novelty, the first moving picture ever made of a fire engine in actual work on a burning building. This picture was taken during the actual progress of a very disastrous fire in the city of Chicago and is an admirable representation of the work done by the improved fire engine.

RAILWAY SCENES.

S. F. 486.

BLACK ROCK TUNNEL ON THE ROCK ISLAND ROUTE.

Price, \$7.80.

Approximate Length, 65 feet.

This picture was taken on the Rock Island railroad at that picturesque spot, Black Rock, 100 miles west of Chicago, near La Salle, Ill. The train approaches and passes through the tunnel; it has hardly passed through the tunnel and around the curve, when another train is seen rapidly approaching on the farther side of the tunnel. Clear and sharp it approaches closely and seems as if it would pass through the tunnel, but just as it is apparently about to do so it turns to the side and passes around it. The train is lost to sight for a moment behind the giant rocks and then appears again at full speed heading for the camera, passing it with lightning speed. Trains on the westbound tracks pass through the tunnel, eastbound trains on river bank around and outside the bluff. Only instance where one track passes through a tunnel and the other track outside. This is one of the best train pictures ever taken. Full of action and life.

S. F. 487.

CALIFORNIA LIMITED.

Price, \$9.00.

Approximate Length, 75 feet.

The Santa Fe's great trans-continental limited was photographed just out of La Junta, Colo. The picture shows first, the "Hibernian Express" or section men and their hand car. The car comes into the picture while the limited is still several miles away in the distance. The "express" is stopped a few hundred feet down the road, the men alight and begin work on the track. The limited, with a monster mountain-climbing engine, comes rushing up amid great excitement and seems to jump right into the audience.

RAILWAY SCENES.

S. F. 488.

OVERLAND FLYER.

Price, \$6.00.

Approximate Length, 50 feet.

Showing a scene at the depot at La Junta, Colo., upon the arrival of the famous Overland Flyer of the A., T. & S. F., shows the people alighting, the baggage truck being loaded, the engineer leaving engine to receive orders, the people clambering aboard, the conductor's signal to start, and then—they leave—something new, fine.

S. F. 490.

PIONEER LIMITED.

Price, \$9.00.

Approximate Length, 75 feet.

Showing the fine train of the C., M. & St. P. at Morton's Grove, traveling at the rate of seventy-eight miles per hour; you see it in a distance when suddenly with a swish and swirl it is past; then you see a team crossing the track, being led by teamsters, when look out—here comes another train on the next track, going in the opposite direction; will it hit the wagon? No, it is a very narrow escape. Send for this; it is great.

S. F. 491.

BURLINGTON FLYER.

Price, \$6.00.

Approximate Length, 50 feet.

One of the fastest trains in the world runs between Denver and Chicago over the Burlington Route. Our photographers were especially lucky in catching the train as it passed Riverside cemetery, near Denver. According to the engineer, the train was running more than sixty miles an hour when it passed the camera, although on the screen it seems to be running scarcely more than forty.

S. F. 493.

CLIMBING HAGERMAN PASS.

Price, \$6.00.

Approximate Length, 50 feet.

A wonderful picture showing a train climbing one of the most difficult pieces of track in the world. Hagerman Pass is on the Colorado Midland Railway, west of Leadville, and it is necessary for the trains to climb almost 12,000 feet—over two miles high—to cross the backbone of the continent. This picture is startling in several respects. First a pretty piece of scenery in the heart of the Rockies is shown. The sturdy, rugged mountains make a strong background. Apparently from away down below the whirling puffs of smoke are first seen. They come nearer and nearer and the top of the engines comes into view; it develops into a monster mountain climber. Then another, for the train is a double header, although consisting of only four cars. After the engine comes the baggage, day coach, chair car and Pullman, people being at the windows and on the platform waving handkerchiefs. This film is so good photographically that faces can be recognized as they pass by.

S. F. 496.

TRAIN IN ROYAL GORGE.

Price, \$9.00.

Approximate Length, 75 feet.

When our photographers were making the wonderful panorama of the Royal Gorge they were especially fortunate in getting a splendid picture of a train rushing through the Rocky Mountains. The picture is a perfect example of motion photography and a distinct departure from all other train scenes. First a view of the Gorge is shown with several men and women walking along the track. Then the first engine comes rushing around the curve at the Hanging Bridge. Then another engine, and finally fourteen coaches string along. Men, women, children, train crews and porters in white coats are at the windows and on the platforms. This picture must be seen to be appreciated, for the two monster Rio Grande engines pulling the train seem to jump almost toward the audience when they run up.

PANORAMAS.

S. F. 501. PANORAMIC VIEW OF SEVEN CASTLES. Price, \$6.00.

Approximate Length, 50 feet.

This picture begins about a mile east of the town of Basalt, near Glenwood Springs, and takes in about three miles of the western end of Red Rock canyon, finally showing several of the immense red monoliths known to all visitors to Colorado as the "Seven Castles." This film is an excellent example of perfect motion photography and is a splendid subject for any entertainment.

S. F. 502. PANORAMIC VIEW OF HELL GATE. Price, \$8.40.

Approximate Length, 70 feet.

Probably the most "scaly" piece of railroad in America lies between Frying Pan River and Hagerman Pass—the crest of the continent. When the line was first projected the engineers were laughed at for suggesting the route down that awful chasm, and even when the preliminary surveys were taken it was necessary to lower the men and instruments down the vertical sides of the granite walls by means of steel cables. Later the same means were employed to permit the drillers to sink blast holes in the solid rock. When the road was finished the tracks were laid along a narrow shelf perched a thousand feet above a tiny little stream. The picture shows the snow-capped monarchs of the Rockies in the background, as well as the narrow shelf on which the rails were laid.

S. F. 503. PANORAMA OF THE ROYAL GORGE. Price, \$18.00

Approximate Length, 150 feet.

Everybody who has heard or read of Colorado knows about this wonderful piece of railroad. Many years ago there was a fight between the Denver & Rio Grande and the Santa Fe roads for possession of this narrow canyon, at that time believed to be the only way through the front range of mountains toward Leadville and the golden West. The Santa Fe people finally withdrew because their engineers had told them it would be an absolute impossibility to build a road up that narrow gorge where the Arkansas river rushed like a mill race between two walls of rock 2,000 feet high. In one place there was a deep pool almost in the vortex of the stream where piers or bridges could never rest on solid foundation. The Rio Grande people found the place later, but their engineers solved the problem in the most singular manner ever heard of. A bridge was built and anchored to the rock on one side. Then two great steel trusses were thrown across the canyon, and from these the outside end of the bridge was swung by means of rods from above. For many years—even now—this bridge is pointed out as the greatest single example of the skill of American engineers in solving apparently impossible problems.

Nearly or quite four miles of track are displayed in this picture, and that includes not only the best portion of the Royal Gorge, but the wonderful hanging bridge as well. At this point the engine from which the picture was taken was slowed down a trifle, and this keeps this interesting portion of the picture on the screen longer than otherwise.

S. F. 505. PANORAMA OF UTE PASS. Price, \$22.20.

Approximate Length, 185 feet.

Five miles of the most sublime of Rocky mountain scenery taken under exceptionally favorable circumstances—the Colorado Midland Railway providing a special train to get this picture. Ute Pass extends from Manitou through the mountains at the base of

PANORAMAS.

Pike's Peak. The narrow gorge is said to be the pathway down which the Indians brought their sick and infirm out to the healing springs at the base of the peak.

The track winds around the precipitous sides of the gulch over a roadbed blasted out of solid rock. Below, hundreds of feet, are the little stream and wagon road over which millions of dollars of treasure was brought from Leadville in the early days. This was the famous resort of stage robbers and gold dust looters. The camera has caught all the windings and twists of the tortuous road. From the inky blackness of tunnels to the dizzy height of a spider-like bridge swung up against the rock, the eye passes up the steep mountain and into the depths of the gulch. Suddenly, after the trip of three miles, the plains burst into view. Manitou lies at the feet of the traveler. Colorado Springs is seen in the hazy distance, and the smoke of another train headed up the hill is plainly seen.

**S. F. 506. WHERE GOLDEN BARS ARE Price, \$7.30.
CAST.**

Approximate Length, 60 feet.

Panoramic view of Grant smelter at Denver, where millions of dollars' worth of gold, silver, copper, lead and zinc are separated each year. This picture gives a panoramic view of this busy place. First, the furnaces and the men dipping out bullion, other men are filling slag pots and hauling them away. A car carrying great chunks of yellow metal ascends a sharp incline. A horse pulling a big slag mold slowly drags the immense weight to dump, where it is cast over the brink in fiery stream.

**S. F. 507. FUN IN THE GLENWOOD SPRINGS Price, \$15.00.
POOL.**

Approximate Length, 125 feet.

Remarkably interesting views of the largest hot water pool in the world. Men and women are swimming, jumping, diving and walking on the banks. A toboggan slide and spring-board furnished quite lively bits of stirring motion. Some of the girls slide down the chute and cut up queer antics as they strike the water. Nothing objectionable to any audience. Picture is of considerable interest from the fact that two multi-millionaire railroad magnates appear very prominently in the foreground and add much to the picture by starting "something doing" just at the right time. Glenwood Springs, Col., is one of the most famous and highest class resorts in the world, having a bath-house costing over \$150,000.

S. F. 514. LAVA SLIDES IN RED CANYON. Price, \$8.40.

Approximate Length, 70 feet.

Panoramic view of a most interesting portion of this beautiful gorge on the Colorado Midland Railway. This picture was taken from a car placed ahead of the two engines on a regular express train, which was pushed around the sharp curves at sixty miles an hour. The scenery seems to spring right at the audience and causes everybody to hold their breath to keep the heart from beating in the excitement. On the left of the scene are the lava slides, great masses of broken rock piled down the side of the mountain. Great striking examples of the Rockies are seen in the background. The Frying Pan river, with millions of trout, rushes by on the right. The track twists and curves and seems to run directly into the mountain, but of course bends at the right time, and the camera catches a new and even more beautiful view. To show a set of moving pictures of Colorado without having some of Granite canyon would be a very serious mistake, indeed. Never before has it been possible to get them, on account of the expense involved.

PANORAMAS.

S. F. 515. PANORAMIC VIEW OF GRANITE CANYON. Price \$24.00.

Approximate Length, 200 feet.

About five miles of the most picturesque portion of the wonderful gorge in the Rockies, forty miles west of Colorado Springs. Here the Platte river has cut a narrow passage through the massive granite walls and formed inspiring scenery along the line of the Colorado Midland road. The film is perfect photographically and gives an excellent idea of the peculiar difficulties encountered in building a road through a narrow canyon.

S. F. 518. ARRIVAL ON SUMMIT OF PIKE'S PEAK. Price, \$6.00.

Approximate Length, 50 feet.

This film, as well as the others we have of the wonderful Pike's Peak Cog Railway, should be in the collection of every exhibitor. No more wonderful road exists in the world. The engines always push the cars up the mountain and precede them coming down, the rails serving only as a guide. In the center are two rack bars into which cogs fit and give a grasp for applying the power. All the pictures in the Pike's Peak series distinctly show these features. The arrival of the train at the summit is very interesting.

S. F. 525. CLIMBING THE O'BRIEN TRAIL. Price, \$7.20.

Approximate Length, 60 feet.

The ascent of Mount Cutler cannot be made on horseback or by carriage, but the sleepy looking burro provides means of transportation. The trail was built and is managed by H. J. O'Brien of Colorado Springs, who has donated it to the public without cost. No charge is made for going to the top of the mountain and looking at the famous Seven Falls, Helen Hunt's grave and the hundred other attractions. But the ride up the trail is one that will never be forgotten. This picture shows a zig-zag in the trail where the narrow pathway winds between the rocks and trees. A burro loaded with tourists is seen coming down the steep declivity, and a very fair idea of the sport can be gained from looking at the picture.

S. F. 541. PANORAMIC VIEW OF MULTNOMAH FALLS. Price, \$18.00.

Approximate Length, 150 feet.

Multnomah Falls, the most interesting point along the Columbia River, are 850 feet high.

The channel at the very summit is only thirty feet wide, but the water spreads out in the first leap it makes (800 feet) and after pausing for an instant in a foam-lashed pool a further drop of 50 feet is made in its final descent.

S. F. 575. GRAND CANYON AND FALLS. Price, \$16.80.

Approximate Length, 140 feet.

In viewing this greatest production of what we must consider one of the scenic wonders of nature we approach the Grand Canyon of the Yellowstone. In magnitude there are greater canyons, but none which surpass this in wonder and beauty. It is all told about twenty (20) miles long, 1,200 feet deep and 2,000 feet wide and abounds in profound sculpture and transcendent and glorified color

PANORAMAS.

and chiseling in which it has no equal. Every tower, buttress, recess, cliff, rampart and wall is shown and at the bottom is seen the magnificent river tearing over its rocky bottom.

The Falls of the Yellowstone River rank first among the great mountain cataracts and our artist was fortunate to obtain two very perfect views.

S. F. 572. OLD FAITHFUL GEYSER PLAYING. Price, \$12.60.

Approximate Length, 105 feet.

Without any doubt the most wonderfully perfect representation of one of nature's strangest phenomena ever secured. "Old Faithful" has been alike the admiration and despair of photographers. Modern science and enterprise have now for the first time been successful in reproducing the spectacle in all its grandeur and originality.

DANCES.

S. F. 280. FIRE DANCE. Price, \$6.00.

Approximate Length, 50 feet.

Some of the prettiest of moving picture scenes are made from an artistic dance. The poetry of music nowhere appears more clever than it does in a well executed dance reproduced in a thoroughly artistic moving picture film. The fire dance is one of the newest and most popular presentations, especially posed for by Miss Lole Fuller and Mdile. Papinta. It is executed with a large dress invented for this purpose and by a wonderful and ingenious arrangement of mirrors and colored lights the dancer seems to be performing in the midst of a veritable sea of fire. The effect is most wonderful and never fails to excite surprise as well as interest. This is an exceedingly fine film for coloring as can readily be imagined.

S. F. 281. NEW SERPENTINE DANCE. Price, \$6.00.

Approximate Length, 50 feet.

Another illustration of one of the modern dances which is given in a long dress with voluminous folds, which wind and serpentine around the dancer in beautiful fashion and is admitted to have reached a height of artistic perfection, seldom, if ever, attained before in public dances.

This picture was made by a lady who is admittedly the leading serpentine dancer of the present day and may be relied upon as an exact reproduction of this famous dance as given on the boards of the largest metropolitan theaters.

S. F. 283. GERMAN DANCE. Price, \$6.00.

Approximate Length, 50 feet.

This is a picture of the very beautiful German national dance as danced by Miss Marie Shubert of the German Extravaganza Co., Berlin; it is in native costumes; very catchy and sure to please.

S. F. 710. SOLOMON ISLAND DANCE. Price, \$4.80.

Approximate Length, 40 feet.

Over in the Solomon Islands, which lie off the north coast of Australia, is a race of one-time cannibals. Only eight or ten years ago a party of missionaries were murdered and eaten by them.

This shows about fifty men carrying idols and crude orna-

DANCES.

ments, as they execute a wild and jerky dance which has the cannibalistic touch in every step.

S. F. 709. FIJIAN WAR DANCE OR MEKE. Price, \$6.60.

Approximate Length, 55 feet.

About two hundred warriors, armed with ponderous war clubs and dressed in the traditional costumes of their forefathers, go through a swift drill or dance, executing some intricate and elaborate foot movements and bringing fans and war clubs into surprising climaxes.

S. F. 533. INDIAN HIDEOUS DANCE. Price, \$6.00.

Approximate Length, 50 feet.

Large body of Indians dressed in most hideous costumes imaginable hold dance in the middle of Main street in Sheridan. Government officers prohibited this dance on prairie and insisted that it be held where enough people would be on hand to quell any disturbance. An amusing feature is the fact that the usual crop of Indian dogs is present and some canines—half coyote—get very prominently into the picture. The Indians say this dance is their idea of the kind of fun the Great Spirit enjoys and they imagine he is sitting on his throne of gold laughing very heartily at the antics of the red children down below.

S. F. 539. UTE INDIAN SNAKE DANCE. Price, \$7.20.

Approximate Length, 60 feet.

Never before have the Utes permitted a photographer around their teepees when they gave their snake dance. This weird rite is performed every fall after the harvest has been good, and its meaning is a tribute to the snakes who are supposed to bring plenty of rain next season. To omit paying homage to the reptiles is to invite a season of shortage of water and crop failures and famine for the Utes. The camera was placed where the entire dance could be seen. It is a most wonderful specimen of photography aside from its interesting subject. When the dance opened the Indians had their snakes in their hands, waving them aloft and turning them with a certain dexterity that always enabled them to dodge the fangs of the enraged reptiles. Just as the slimy head darted to sink the fangs into his cheek the Indian reached up and grabbed the snake behind the head and avoided danger. Some of the Indians drop their reptiles on the ground and tease them with feathers to get them to strike. Others twist them up in the air and in other ways tried to annoy the reptiles. Every movement of snakes and Indians can plainly be seen and all the horrible details of the dance are shown in full and wonderful precision. From an ethnological standpoint alone this film is of extreme interest to scientific circles, and as long as researches are made into Indian lore and customs it will stand as an authority on the subject.

MISCELLANEOUS.

S. F. 409. THE ICE BREAKER. Price, \$4.80.

Approximate Length, 40 feet.

This is a fine picture of the government tug Morford breaking through the ice floes of the Kooteni river, near the government headquarters at Sitka, Alaska. This picture was taken at the time that the revenue cutter Dupont was crushed and lost. This is

MISCELLANEOUS.

truly a wonderful picture of a wonderful subject, taken at a wonderful place, interesting and instructive.

**S. F. 408. THE GREAT WHALEBACK STEAMER, Price, \$4.80.
CHRISTOPHER COLUMBUS.**

Approximate Length, 40 feet.

As it wends its way on the great lake to the City of Milwaukee from Chicago. A great vessel bound from a great city, and the largest passenger boat in the world. This boat has a license to carry four thousand people and carries that many almost daily.

S. F. 530. STAGE HOLD-UP. Price, \$6.00.

Approximate Length, 50 feet.

Indians attack stage coach. One of the passengers is shot and falls off the coach into the dust. Indians follow, shooting and yelling. Cowboys to the rescue. Indians driven off in confusion.

**S. F. 419. LOCKHART'S PERFORMING Price, \$24.00.
ELEPHANTS.**

Approximate Length, 200 feet.

These elephants are famous Lockhart elephants, without a doubt the finest in the world. They do almost everything but talk, stand on their heads, rock themselves, march, jump over each other and other tricks too numerous to mention.

S. F. 424. VIEW OF STATE STREET. Price, \$24.00.

Approximate Length, 200 feet.

Showing as it does this famous thoroughfare, as viewed from a street car, on a bright, warm, sunny day. This picture takes in both sides of the street and shows the throng going and coming. The people crossing the streets, the various sky-scrapers, teams, the immense stores, the elevated railroad and the famous dead-man's curve, corner State and Madison streets. This is indeed a fine picture and shows State street from Harrison to Madison, a distance of six blocks.

S. F. 423. FEEDING THE DUCKS. Price, \$6.00.

Approximate Length, 50 feet.

This film was made at the beautiful City park in Denver, Colo. It is a subject that not only pleases the ladies and children, but men will be interested just as well. Two very pretty children are throwing corn and feed to an immense flock of wild as well as tame ducks on the lake. An animated scene in the background adds much to the general effect. Full of interest and perfect photographically.

**S. F. 425. BUFFALO IN YELLOWSTONE Price, \$7.80.
PARK.**

Approximate Length, 65 feet.

The buffalo, or bison, once so numerous on the plains of the Great West, is rapidly becoming an almost extinct species, and so far as known there are no wild herds left. Some years ago the United States Government placed a herd in the Yellowstone National Park, and the efforts to increase it by outside purchases

MISCELLANEOUS.

and to corral them where they can be fed and protected is meeting with considerable success. They are corralled in an enormous pasture at Mammoth Hot Springs and appear to take kindly to the situation. Our artist succeeded in getting a splendid picture of these most interesting animals, from which a fair idea may be gained of the appearance presented in times past by a herd of buffalo grazing on the plains of the Far West.

**S. F. 427. BABY SHOW AT ALBUQUERQUE, Price, \$5.40.
NEW MEXICO.**

Approximate Length, 45 feet.

Apparently there is no danger of race suicide in New Mexico. Our photographer was in Albuquerque at the time of the recent street carnival, one of the features of which was a fine baby show. Preparatory to the judging, the babies were paraded by their mothers (and fathers) before the camera and a very pretty and interesting picture was obtained. Babies large and babies small; babies fat and babies thin, but all pretty and dressed in their best. By actual count, there were eighty-five babies in procession, enough to appall the heart of the stoutest young husband.

A great picture to show in an audience which includes the ladies.

S. F. 523. BALLOON ASCENSION. Price, \$12.00.

Approximate Length, 100 feet.

We were particularly fortunate in securing the co-operation of Captain Thomas Baldwin—brother of the Arctic explorer—and his companion, Captain Hudson, the famous aeronaut, in getting the best balloon picture ever made. The film shows the ascension, the monster bag—Old Glory—slowly passing out of the picture. Then the scene jumps, the camera is in the basket with lens pointed downward; the scene gradually widens as the balloon ascends. First the people waving hats and handkerchiefs are seen. Then the monster steam windlass that pulled the rope, then the bear pits and various pavilions and houses of Elitch's gardens, Denver, and finally at an elevation of about 2,000 feet, a charming panorama of the country immediately below. The picture is such a thrilling novelty it will be difficult for the careful exhibitor to exclude it from his list.

S. F. 535. BUCKING BRONCHO CONTEST. Price, \$15.00.

Approximate Length, 125 feet.

Nobody who has not actually seen a real bucking broncho on the western plains can have any idea of the amount—the number of devils that can be contained inside of the skin of one horse. The bucking broncho has no eastern cousins. The mankiller and terror of eastern farms is a toy and household pet compared with the real article and woe be unto the tenderfoot who tries to get astride this bunch of terror from Sheol. This film is made up from the best features of three days' sport. It starts with a dash which sets an audience wild. The first rider is mounted on a fierce specimen of mankiller. The animal rears and bucks and finally falls on the rider in an effort to crush out his life. With the greatest of skill the rider manages to fall on one side and the horse tries to roll over him. But the cowboy is too quick. Getting up, he stands astride the horse and as soon as the latter arises the rider is on his back and the bucking continues. The film is full of this sort of excitement. At one place the notorious horse "Steamboat" with the champion on his back gets right in front of the camera and whirls around with fury for almost a full minute. Horse and rider are in full view and almost life size. In fact, the film shows about a dozen of the worst bucking horses ever exhibited in public.

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- S. F. 547. SURF SCENE ON THE PACIFIC. Price, \$9.00.**
Approximate Length, 75 feet.

This scene, taken on the Pacific Ocean, shows the angry sea far out toward the horizon, an unbroken expanse of surging billows. The waves come in gradually, flecked with floating foam, throwing a shining spray of marvelous beauty over the rocks.

- S. F. 543. HAULING IN A BIG CATCH. Price, \$6.00.**
Approximate Length, 50 feet.

Here is shown a scene on the Columbia River where they are using horses to drag in the heavy seines filled with salmon. The tide rises and falls and you see the horses along one of the bars up to their girth, splashing in the water, throwing the spray in every direction.

- S. F. 544. HAULING IN SEINES AND PULLING Price, \$12.00.**
SEINES INTO THE BOAT.
Approximate Length, 100 feet.

One of the most interesting scenes on the Columbia River is the hauling in of the seines into the boats, and one never to be forgotten by those who have watched the fishermen pull them in.

- S. F. 556. FELLING, ROLLING, BLASTING AND Price, \$12.00.**
SKIDDING GIANT REDWOOD.
Approximate Length, 100 feet.

California has the largest trees in the world, and the manufacture and shipping of lumber is a very considerable item in their annual volume of trade. We present here a very vivid picture. Choppers are shown in the act of felling a tree which is of immense size. After it is seen falling, it is cut into logs. It is so large that dynamite is used to split it, so that it can be moved.

- S. F. 557. CHUTING LOGS. Price, \$6.00.**
Approximate Length, 50 feet.

Logs are seen here as they are sent from where they are felled to the mill in a chute. They come with great velocity.

- S. F. 558. FLUMING LUMBER. Price, \$4.20.**
Approximate Length, 35 feet.

After the logs are sawed the lumber is flumed often from ten to twenty miles to the nearest railway point

- S F. 604. NAVAJO INDIAN SILVERSMITH. Price, \$22.80.**
Approximate Length, 190 feet.

Two days' travel from civilization our photographers came upon an old but vigorous Navajo brave seated under a tree and making bracelets of silver. For centuries and ages these Indians have done such work with the most primitive of tools. Their forge consists of a little pile of a peculiar clay fashioned so as to hold the coals. A hand bellows made from the body of a young

MISCELLANEOUS.

lamb and of most primitive form blows the flames around the home-made crucible. All this is shown in the picture, and most vividly, too. The Indian throws a chunk of native silver into the crucible and then blows the fire until the metal is molten. With a pair of strangely wrought tongs he lifts the crucible and pours the metal into a little depression in a square stone. As soon as this "slug" is cold he takes it up and pounds it into shape on a crude anvil. Occasionally he lays the partially-wrought piece on the coals and anneals it until finally he has fashioned one of the picturesque and strange bracelets so well known as the treasured work of the Navajos.

S. F. 609. NAVAJO BLANKET WEAVING. Price, \$8.40.
Approximate Length, 70 feet.

Here is a film that is not only perfect technically, but is most difficult to get. Two Navajo Indian women are seen weaving two blankets of strange, intricate designs. The picture was made on the Navajo reservation, far from the path of white men, which accounts for the fact that it was made at all. The Navajos are very hard to photograph, and it is only by getting members of the tribe who seldom see white men that such results as we have can be accomplished.

S. F. 607. PETRIFIED FOREST OF ARIZONA. Price, \$10.80.
Approximate Length, 90 feet.

A stopover of one day on the line of Santa Fe Railroad brings us to the Petrified Forests, a natural wonder that comes "up to its brag" and transcends in beauty, variety of color and extent all other similar deposits in the world. One of the chief objects of interest is the natural rock bridge which spans a chasm 60 feet wide. A trunk of petrified jasper and agate overhanging a tree fringed chasm thus forming a natural bridge. This district contains several other trees, some of them more than 200 feet in length, firmly imbedded in the earth. These huge unshattered pieces of rock are wonderful specimens. The colors are as varied as the rainbow and the local names of "Crystal" and "Rainbow" forest are very appropriate.

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